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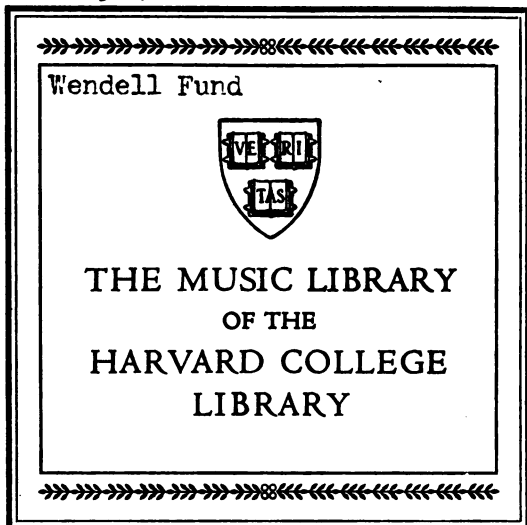
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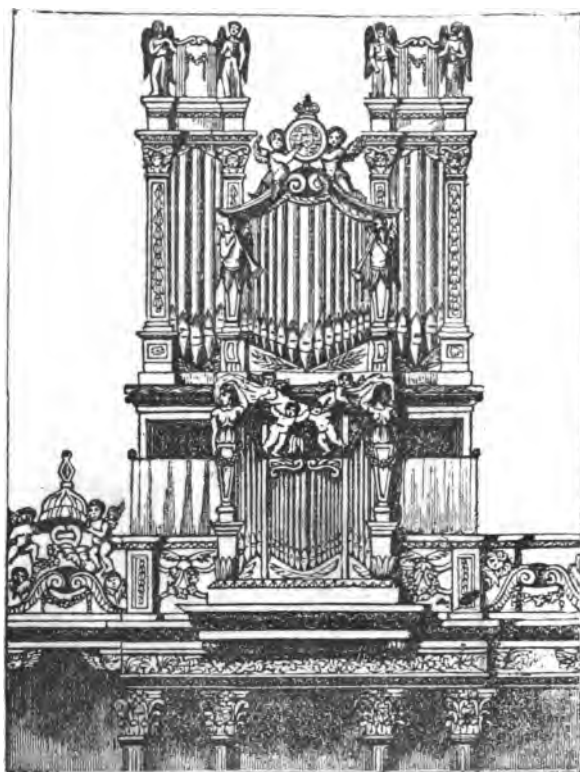
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THE
Organists and Composers
OF
S. Paul's Cathedral.



THE S. PAUL'S CATHEDRAL ORGAN,
AS IT APPEARED UPON THE SCREEN, FROM 1697 TILL 1860.

(From a Sketch published in the *Handbook to S. Paul's*,
by E. M. Cummings; Dean's Verger, 1867).

The case was somewhat modified in 1872 to suit its altered position, but its
general aspect remains the same.

THE ^H
Organists & Composers
OF
S. Paul's Cathedral.

BY

John S. Bumpus

(Member of the S. Paul's Ecclesiological Society.)



"The Lord hath been mindful of us, and He shall bless us
He shall bless them that fear the Lord ; both small and great.
The Lord shall increase you more and more, you and your children."



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INTRODUCTION.

THE following papers have appeared, at various times, in the columns of *The Musical Standard*.

In response to urgent requests from many persons, including several cathedral organists and musicians of distinction, they are now re-published, with considerable additions, in a collected form.

Appended will be found some account of the Cathedral organ and the various alterations and improvements it has undergone from time to time.

Short biographical notices of the principal *English* composers, incidentally alluded to in the body of the work, have likewise been introduced, together with a list of their chief contributions to Church music.

Considerable pains have been taken to ascertain the correct dates of birth, death, and appointments of each composer. In some cases it has been found impossible to verify these exactly, and, for such shortcomings, the reader's kind indulgence is asked.

GLEBELANDS,
STOKE NEWINGTON,
All Saints Day, 1890.

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E R R A T A .

-
- Page 56, line 29. *For* "unto the Lord," *read* "into the House of the Lord."
- " 69, ,, 7. *For* "about 1730," *read* "about 1750."
- " 71, footnote, line 4. *For* "about 1740," *read* "about 1769."
- " 80, line 18. *For* "preceeded," *read* "proceeded."
- " 83, ,, 26. *For* "John Bishop of Cheltenham," *read* "Joseph Warren."
- " 94, ,, 22. *For* "Princess Amelia," *read* "Princess Augusta."
- " 106, ,, 2. *For* "beneficence," *read* "benefice."
- " 138, ,, 8. *For* "Gentlemen," *read* "Gentleman."
- " 172, ,, 4. *For* "Very Rev.," *read* "Right Rev."
- " 174, footnote, line 2. *For* "last," *read* "first."
- " " " " 6. *For* "present," *read* "late."
- " 216, line 18. *For* "John Tomkins," *read* "Thomas Tomkins."
- " 219, ,, 3. After "1647," add ("baptized in S. Margaret's, Westminster, Jan. 22nd.")
- " 221, ,, 3. *For* "1788," *read* "1790."
- " 224, ,, 7. After date of death of Alfred Bennett, add "Buried in the cloisters of New College, Oxford."
- " 232, ,, 36. *For* "Aug. 13th," *read* "Aug. 22nd."
- " 236, ,, 31. Add that Dr. Dearle died at Camberwell, March 20th, 1891.
- " 252, ,, 2. *For* "Stainwell," *read* "Stanwell."
- " 267, ,, 23. *For* "1836," *read* "1838."
- " 271, ,, 12. *For* "Langydon," *read* "Langdon."



THE
ORGANISTS AND COMPOSERS
OF
S. PAUL'S CATHEDRAL.

CHAPTER I.

THE three Metropolitan Choirs, as, for many years, those of S. Paul's, Westminster Abbey, and the Chapel Royal were termed, have been renowned from time immemorial for the very large number of eminent Church musicians trained in their choral schools, or who became connected with them in later life as minor canons, organists, or singers. In point of fact, a detailed account of every composer of distinction attached to the three above choirs from time to time would form a goodly portion of a history of cathedral music.

It has been said, and with considerable truth, that whatever of grace, and grandeur, majesty and beauty belongs to the school of Anglican Church music, has been, in a very great measure, nourished and reared in our cathedrals and collegiate churches, which were, and still are, schools in which a number of future musicians are constantly being trained; where the

choicest compositions of the great English and continental masters are daily before them as models; and where a pure and classic taste is generated and spread, not only in the particular choir, but throughout the entire circle of which the cathedral city forms the centre.

Although Westminster can boast among her *alumni* some of the proudest names in the history of English ecclesiastical music—Gibbons, Purcell, Blow, Croft, and Cooke, for example—it will be seen by the reader of the ensuing sketches that our great metropolitan cathedral of S. Paul is by no means lacking in interesting musical associations, and can point to names equally honourable and distinguished.

The fabric and services of the old cathedral, both before and after the Reformation, have been described in the most graphic and fascinating manner by the Rev. Dr. Simpson (Sub-dean, Minor Canon and Librarian) in his book *Chapters in the History of Old S. Paul's*. For further information concerning the same, the reader is referred to Dean Milman's learned work *The Annals of S. Paul's*—like Dean Stanley's *Memorials of Westminster*, a book, which, when once taken up, is with great difficulty, laid aside. Mr. William Longman's handsome volume, *The Three Cathedrals dedicated to S. Paul in London*, also contains much valuable and interesting information, though perhaps of a more architectural character. To students of the history of Old S. Paul's the sumptuous pages of Dugdale, with their accompanying fine plates by Hollar, are, of course, indispensable.

Before the Reformation, the pomp and splendour of the various ceremonials at S. Paul's probably exceeded those of any other cathedral in England. The Use followed was that of Sarum. On Sept. 18th, 1547, the Litany was first chanted in English at

S. Paul's, "between the Quire and the High Altar, the singers kneeling half on one side and half on the other." At the same time the Epistle and Gospel at High Mass were ordered to be said in English. Two years later the Mass was put down, and in 1552, the new Book of Common Prayer was first made use of.

In the reign of Queen Mary, the rites and ceremonies which existed before the Reformation were revived. Fabyan in his *Chronicle* mentions that, in 1553, "on S. Katherine's daye after Evensong began the Quere of Paules to goe about the steeple singing with lightes after the olde custom," and Strype the historian tells us that, on Oct. 18th (S. Luke's Day), 1554, Philip, King of Spain, "came down on horseback from Westminster unto Paul's, with many lords, being received under a canopy at the West end. And the Lord Vincent Montague bare the sword afore the king. There he heard Mass sung by Spaniards, a Spanish bishop celebrating." When Elizabeth came to the throne the ritual was again modified, to meet the requirements of the reformed service.

A most interesting paper on the architecture, ritual, and various ceremonies of Old S. Paul's was prepared for the S. Paul's Ecclesiological Society, by the Rev. Mackenzie E. C. Walcott, Precentor of Chichester, shortly before his death in November, 1880. It was subsequently read by Minor Canon Kelly, and printed in the Society's *Transactions*, Vol I., p. 177.

It will be premised that S. Paul's is one of the nine cathedrals of the Old Foundation, *i.e.*, one of those whose internal constitutions were unchanged by Henry VIII. at the time of the Reformation, having been cathedrals, *par excellence*, from the earliest times. It may be as well to mention here that the remaining eight cathedrals of the Old Foundation are York, Chichester, Exeter, Hereford, Lichfield, Lincoln,

Salisbury, and Wells. The four Welsh cathedrals of Bangor, S. Asaph, Llandaff, and S. David's, fall under this category, as do also the whole of the Irish cathedrals with the exception of the Holy Trinity, commonly called Christ Church, in Dublin, which was changed from a monastic to a secular establishment in 1541.

The remaining thirteen English cathedrals, viz., Bristol, Canterbury, Carlisle, Chester, Durham, Ely, Gloucester, Norwich, Oxford, Peterborough, Rochester, Winchester, and Worcester, together with Christ Church, Dublin, were all remodelled by Henry VIII at the time of the dissolution of the monasteries, and are therefore termed cathedrals of the New Foundation. Before that period nine of these had been simultaneously monasteries and cathedrals, five had been simply monasteries, the sees of Bristol, Chester, Gloucester, Oxford, and Peterborough, being then for the first time created. Canons and prebendaries, with other officers, were substituted for monks; the new constitutions of these places being apparently modelled on that of S. George's Chapel, Windsor, founded about two hundred years before. The foundations of Ripon and Manchester are of modern date, as are also those of S. Albans, Truro, Liverpool, Newcastle, Southwell, and Wakefield. Of these five last-named (with the exception of Southwell) there are, as yet, no settled musical foundations, corresponding with those of the ancient cathedrals.

The endowments of S. Paul's in its original state were for a Bishop, thirty Canons or Prebendaries, a number of Chantry Priests (at one time no less than two hundred), and twelve Minor, or Petty Canons. Subsequently thirty Vicars were added as substitutes for the absent Canons. These latter, all of whom were either in orders, or preparing to take them, shared among themselves the various ministerial duties

such as the celebration of Masses and other solemn offices of religion. Various other matters fell under their supervision, such as attendance on the sick and poor; the instruction of the choristers and grammar-boys; the transcription of the great service-books placed on the lecterns and stalls, such as missals, antiphonaries, graduals, vesperals and processionsals—there was no cheap music-printing in handy octavo size in those days; the distribution of alms, and the management of the revenues. They were bound to assist at all canonical hours, and to keep perpetual residence.

To the above officials must be added the children of the choir, the young men educating for the service of the Church (a Theological College, as we should now probably term it), the boys of the Grammar School of S. Paul (founded by Bishop Richard de Belmeis), the sacristans, bedesmen, and other lay-officers too numerous to particularize. The whole formed a *beau idéal* Cathedral of the Old Foundation, then the first conception of which, according to Mr. Freeman, there was never a more beautiful scheme.

At first, the entire jurisdiction of this large community belonged to the *Bishop*, but he, having extensive duties to perform in the diocese, the office of *Dean* was established, and in whose hands the chief government of the Cathedral has ever since remained.

Next to the *Dean* ranked the *Precentor*, his stall in most Cathedrals, but not, however, in S. Paul's, being the first on the left hand side, on entering the choir; that of the *Dean* occupying a corresponding position on the right.

The office of *Precentor* in early times was no mere nominal one, as it is now. It was his duty to superintend the singing men and boys, to draw up and settle the hebdomadal tables of the Tones and hymns, to commence the canticles, to overlook the choir generally and, in some cases, to distribute copes and

regulate processions. Thus we see that at S. Paul's, that most important office of ordering the music was regarded as it ought to be, worthy the personal superintendence of one of the Great Dignitaries, who himself took part in the performance.

The Precentorship, since the death of the Rev. Almeric Belli in 1886 (he had held the stall since 1819), has been merged into the canonry at present in the tenure of the Rev. H. Scott Holland. This gentleman, from his knowledge and appreciation of all that is beautiful and true in Church music, and the hearty interest which he takes in the choir and all things appertaining thereto, may be said to have revived in his person something of the ancient title.

As years rolled on the office of Precentor became quite a sinecure, not only at S. Paul's, but in all our cathedrals of the Old Foundation, a deputy being chosen from among the Minor Canons bearing the title of *Succentor*. In the cathedrals of the New Foundation no provision was made for the office of Precentor, one of the Minor Canons receiving the title.

The statutable remuneration of the Precentor of S. Paul's was liberal in the extreme. It was derived from fourteen houses in and near S. Paul's Churchyard, and the valuable manor and rectory of Bishop's Stortford, Hertfordshire. Mr. Belli, during his long tenure of office, was seen at S. Paul's very seldom indeed, thereby causing Sydney Smith, the witty Canon, to remark that a more appropriate title for him would have been "the Absenter."

The *Chancellor* or *Magister Scholarum* was next in the rank of the *Majores Personæ*, his duties being to read the Divinity Lecture, to appoint a Grammar Master for the choristers, and to act as secretary or scribe to the Dean and Chapter. The office is now annexed to a canonry, as is also that of *Treasurer*, the next dignitary in rank.

In some instances, as in that of old S. Paul's, the Treasurer was not merely the bursar of the Chapter, but he also had charge of the whole *instrumenta ecclesiastica*; such as the copes, chasubles, dalmatics, stoles, albs, surplices, and other vestments; the altar-frontals and richly-jewelled crucifixes, monstrances, candlesticks, censers, and eucharistic plate; the gorgeously-illuminated missals and other service-books, in all of which the cathedral, in pre-Reformation times, was enormously rich. Dugdale, in his *Monasticon*, gives a list of these valuable possessions, filling thirteen folio pages.* All these treasures, which increased in number and value yearly, were too much for the care of one man: a deputy was therefore nominated from among the Vicars called the *Sacrist*, and under him were three *Vergers*. One of the Minor Canons is styled "Sacrist" at this day.

Next came the five *Archdeacons*, viz., of London, Middlesex, Essex, Colchester, and S. Alban's.† Of these the first two only now hold stalls.

We now come to the thirty *Major Canons* or *Prebendaries*, who have not varied from their original number. In primitive times they resided in close proximity to the cathedral, but, in later years, having rich lands and farms allotted to them out of the cathedral estates, the greater part of them absented themselves from the church and its services, and were, very properly, excluded from participation in the general revenues, which were shared among those who continued to reside and perform their ministerial functions.

In former days the number of these Prebendaries, as they were termed, was seven, to correspond with the seven canonical hours of prayer, viz., Matins,

* See also "The Inventarie of ye Plate, Jewells, Copes, Vestements, Tunacles, Albes, Bells, and other ornaments, appertayninge to the Cathedral Church of S. Paule in London, 1552"—printed in *The Ecclesiologist* for June 1856 (No. cxiv, N.S., No. lxxviii) from Records in the Augmentation Office,

† The Archdeacon of S. Alban's had no stall in the choir.

Lauds, Prime, Tierce, Sext, Nones, Vespers, and Compline. Since the Reformation the number of the Canons Residentiary has been restricted to four, one of whom was, until 1840, the Dean. These four continue to take their turn of residence, viz., three months in the year each ; their duties, for the most part, being confined to preaching on Sunday afternoons, and at other stated times, and to reading the Lessons on Sunday evenings. They occasionally officiate in place of the Minor Canons at the short services and celebrations of the Holy Communion, held daily in the Crypt and North-West Chapels.

From the remaining twenty-six Prebendaries no other duties are expected than to preach in the cathedral in their turn, either on Sunday mornings, or on the afternoons of Saints' days. They are, however, enjoined by the Statutes to appear as frequently as they are able, in order that the dignity of the services may be fully sustained.

Over the stall of each Prebendary in the old cathedral was the name of the manor or estate from whence his endowment was derived, together with the Antiphon (in Latin) of one of the five Psalms he was bound by the ordinance of Bishop Maurice daily to repeat "privately, to the glory of God, and for the more fully answering the intention of the founders and benefactors." Exactly the same arrangement has been followed in the stalls of the present cathedral. Each Prebendary is still admonished, on his installation, to remember these Psalms.

Dr. Simpson, in his *Chapters in the History of Old S. Paul's*, mentions that Dean Donne, when holding the prebendal stall of Chiswick, preached a course of sermons on the Prebendary of Chiswick's five Psalms, beginning "My soul truly waiteth." The following passages, like many of those found in the works of the Elizabethan and Carolean Divines, are quaintly beautiful :—"The Psalmes are the manna of the Church.

As the whole Booke is manna, so these five Psalmes are my Gomer,* which I am to fill and empty every day of this manna. . . . Every daye, God receives from us (the 'Prebendaries), howsoever we be divided from one another in place, the Sacrifice of Praise in the whole Booke of Psalmes. And, though we may be absent from this Quire, yet wheresoever dispersed, we make up a Quire in this service of saying over all the Psalmes every daye."†

A most interesting part of the establishment of S. Paul's now claims our attention. It is the College of *Minor Canons*, or (as they are frequently called in old accounts) *Petty Canons*.

This college is of very ancient foundation; coeval in fact with the cathedral itself. The twelve members who composed this honourable body were incorporated under the title of the Warden and College of Minor Canons by King Richard II. in 1394, and still possess the royal charter and seal granted to them by that monarch. They were endowed with lands, and the rectory of S. Gregory by S. Paul was appropriated to their use. A statute, issued by the Dean and Chapter in 1364, sets forth that "they excel in honour and dignity all chaplains in the cathedral, that they officiate at the High Altar in the stead of the Greater Canons,‡ and that they are to wear almuces of fur after the manner of the Greater Canons, instead of almuces of black cloth such as chaplains wear."

Like the Canons Residentiary, the Minor Canons

* Or Omer, as our present English version (1611) has it. See Exodus, xvi., 32-36.

† "Oh! reader, scoff not; it concerns thine own soul: try in Faith to steal from the world each day some little time for holy meditation on a Saviour's love, beside thy past and present communings. A saint of old found years full of lessons in one single verse (Psalm xxxix, 1).—Open thy heart still oftener to Him. "Man of Sorrows," He will comfort thee, guide thee, delight thee, and give thee thy heart's desire. May the sweetest music of those five sweet psalmes be the balm they have yielded to thy torn heart—as constant as the undying ripple of ether may the recollection of their sweetness be."—REV. WM. S. GEORGE PATTERSON, Subchanter, Vicar Choral and Divinity Lecturer of Lichfield Cathedral (1857).

‡ As they do at this day.

formerly had houses assigned to them in the immediate neighbourhood of the cathedral. The Rev. John Entick, writing in his *Survey of London* (published in four volumes in 1766, by Dr. Johnson's excellent friends, the Messrs. Dilly of the Poultry) mentions that "at the extremity of the South side of S. Paul's churchyard is S. Paul's College, or the college or place of residence for the Petty Canons, which is in a small court backwards, consisting of divers houses appropriated to each stall." This place was still in existence in 1807 when David Hughson published his *History of London*, in which he tells us that "at the entrance from Ludgate Street is a narrow entry leading to S. Paul's College, where are lodgings for such of the Minor Canons who chuse to reside."

By this we may infer that they were not bound to live here; for, as a rule, they held benefices in the city—some of them in the country—to which a house was usually attached.

S. Paul's College must have been demolished before 1830, as in that year the *Liber Ecclesiasticus* or *Revenues of the Church* was published, and in which it was stated that the Minor Canons had then no houses assigned to them for residence. It may be said that S. Paul's College has, of late years, been re-established, in the shape of a group of houses in Amen Court, built exclusively for the use of the Minor Canons.

Whenever a vacancy occurred in the college the fellows were privileged to nominate two candidates, whom they presented to the Dean and Chapter, and one of whom that body was required to elect. A fine voice, a knowledge of Church music, and an irreproachable life were, and still are, indispensable requisites.

This ancient corporation became, in 1875, the subject of Parliamentary legislation. The objects of the "S. Paul's Cathedral London Minor Canonries Act"

were to bring the constitution of the Corporation of Minor Canons into accordance with the Cathedral Act of 1840,* and thus to place beyond dispute the legal character of the tenure of their stalls, by those Minor Canons who had been appointed after the year 1840; to define the duties of the Minor Canons more explicitly in accordance with modern requirements; to equalize their incomes and raise them in all cases to a sufficient amount; to prohibit their holding benefices together with their minor canonries, and to make provision for their retirement after the age of fifty-five. Such legislation was rendered necessary by the reduction of the number of Minor Canons from twelve to six, in accordance with the Cathedral Act of 1840, and four Minor Canons are now holding stalls under the new conditions. A like number of the old foundation are still living.

The duties of the Minor Canons of S. Paul's consist in saying and singing the daily offices in the choir, in celebrating the Holy Communion, and in preaching from time to time. Some members of their body are charged with the mastership of the choristers and the spiritual oversight of the servants of the Cathedral; while others hold classes or give lectures in religious or useful knowledge among the young men who are engaged in business in the city. The Dean and Chapter hope, that as the new constitution of the Minor Canons comes more fully into play, the great importance of the services which they can render to the Cathedral and to the citizens of London will become increasingly apparent.

The emoluments of the Minor Canons appointed under the above Act are an income of £300, during the first, or year of probation, and of £400 *per annum* afterwards, together with a house in Amen Court.

Before the changes mentioned above, a much closer connexion existed between the Minor Canons and the

* See "The English Cathedral Service—its origin, its decline, and its designed extinction," by Professor Taylor, 8vo, 1845.

choir, than at the present day. The Minor Canons were required to take their several parts in all the services and anthems; and, whenever they occurred, the solos and verses were not unfrequently allotted to them.

The subjoined list of the members of the old college with the founders of each stall may not be without its interest at this point. The various incumbents are those holding office in 1834. Among them the reader will, doubtless, recognize some familiar names.

<i>Stalls.</i>	<i>Incumbents.</i>	<i>Founders of the Stalls.</i>
1. <i>Sub-Dean.</i>	Rev. Henry Fly, D.D.	{ W. and J. Everdon and J. Belmeyn. Walter, Alice, and William Neale, and Nicholas Farendon. Geoffrey Edmunds, and Nicholas Canon. Allen Hotham. Fulke and Ph. Bassett and Nicholas Husband. Allen Hotham and John de S. Mary Church. Stephen and Richard Gravesend. Hamond Rigwell and Alex. Swerford. Richard Fohiot and Richard Gloucester. Richard de Newport. Robert and John Chishull.
2. <i>Senior Cardinal.</i>	Rev. H. J. Knapp, M.A.	
3. <i>Junior Cardinal.</i>	Rev. Christopher Packe, B.A.	
4. <i>Epistolar.</i>	Rev. R. H. Barham, B.A.	
5. <i>Gospeller.</i>	Rev. W. J. Hall, M.A.	
6. <i>Warden.</i>	Rev. J. W. Vivian, D.D.	
7. <i>Sacrist.</i>	Rev. James Lupton, A.M.	
8.	Rev. J. T. Bennett, M.A.	
9. <i>Librarian.</i>	Rev. R. Collier Packman, B.A.	
10.	Rev. R. Shutte, B.A.	
11.	Rev. J. V. Povah, M.A.	
12. <i>Succentor.</i>	Rev. E. G. A. Beckwith, M.A.	

A word or two, before we proceed, on the term "Cardinal" used in the above table, for it is an office

peculiar to S. Paul's throughout the Anglican world. It is impossible to say when the term came into use, but when Richard II. granted the Minor Canons their Charter of Incorporation in 1394, mention is made in that document of the Cardinals as follows :—"quorum duo dicuntur Cardinales." Again : In the Harleian collection of manuscripts in the British Museum, there is a volume entitled *Fragmenta Historipolitica Miscellanea Successiva*, collected by one Thomas Gybbons, who says, "The Church of S. Paule had, before the time of the Conquerour, two Cardinalls, which office still continue (*sic*). They are chosen by the Dean and Chapter out of the number of the twelve Petty Canons and are called Cardinales Chori. Their office is to take note of the absence or neglect of all the Quire, and weekly to render account thereof to the Dean and Chapter. They administer likewise Ecclesiastical sacraments to the ministers of the Church, and their servants, etc. Not any Cathedral Church in England hath Cardinalls besides this ; nor any beyond seas are to be found dignified wyth this title, saving the Churches of Rome, Ravenna, Aquilea, Millan, Pisa, Beneuent in Italy, and Compostella in Spayn. The Cardinalls have the best pre-eminence in the Quire above all next to the Sub-deane, and the best stalls." Besides visiting the sick the two Cardinals (denominated respectively the Senior and Junior Cardinals) were "to teach weekly the Catechism to the choristers, and to deliver a note to the Dean of those who did not profit or who were negligent or stubborn." The term "Cardinal" has never become obsolete at S. Paul's, the present Senior Cardinal being the Rev. W. H. Milman, holder of the seventh minor canonry, and the present Junior Cardinal, the Rev. W. J. Hall, holder of the tenth minor canonry.*

* For further information respecting the Pauline Cardinals, the reader is referred to the late Precentor Wallcott's *Sacred Archaeology*, 1868.

The Canons and other clergy of S. Paul's were enjoined by the Statutes to exercise great hospitality. A lingering tradition of this prevailed in 1831, in which year the good, clever, laughter-loving and witty Canon, the Rev. Sydney Smith (then recently appointed) wrote, in his usual racy manner, to the Countess of Morley as follows:—"I have taken possession of my preferment. The house is in Amen Corner,—an awkward name on a card, and an awkward annunciation to the coachman on leaving any fashionable mansion. I find too (sweet discovery!) that I give a dinner every Sunday, for three months in the year, to six clergymen and six singing-men,* at one o'clock. Do me the favour to drop in as Mrs. Morley. I did the duty at S. Paul's; the organ and music were excellent. . . . My residence is in February, March, and July."

Many good things were said on these occasions and some capital stories have been preserved. The Dean (Dr. Copleston, Bishop of Llandaff) used, sometimes, to entertain the same party at the Deanery. "At one of these gatherings," says the Rev. R. Dalton Barham, in the Memoir of his father, the Rev. R. H. Barham (from 1821 to 1845, one of the Minor Canons of St. Paul's, and the well-known author of *The Ingoldsby Legends*), "a certain Doctor of Divinity was present. He gave himself considerable airs, and at length turned in rather an impertinent way to my father and said: 'Pray, Mr. Barham, can you tell me how it is that you gentlemen of S. Paul's wear the scarf? I was not aware that a Minor Canon was entitled to the distinction.' 'I leave my brethren,' replied my father, 'to answer for themselves; for my part I wear the scarf as Priest-in-Ordinary to the King, an office which gives me the rank of Chaplain.' 'Ah,

* That is the Minor Canons and Vicars-Choral who had officiated at the Morning Service which commenced at a quarter to ten. In 1839 Sydney Smith let his house in Amen Court to Barham, and went to live at 56, Green Street, Grosvenor Square, where he died on Feb. 22nd, 1845.—J.S.B.

indeed ! I beg your pardon. I was not aware—' 'No apology is necessary,' said my father ; 'but, as you have set the example of putting questions, perhaps you will allow me to ask in return how you came to wear an Oxford doctor's hood, when, if I mistake not, yours is an Aberdeen degree?' The Bishop was delighted."

Mr. William Hawes, from 1812 to 1846, the much-respected Almoner and Master of the Choristers, would sometimes give a luncheon on Sundays at his handsome house facing the river, on the Adelphi Terrace, Strand—a very different place, by the way, to the contiguous and commodious, but somewhat dull and bizarre-looking building where the boys are at present boarded—to such of the Priests and Gentlemen of the Chapel Royal who also held appointments at S. Paul's, and who, having taken part in the twelve o'clock service at the former, were proceeding to the quarter-past three service at the latter. Barham, and the talented, but erratic, Priest of the Chapel Royal, the Rev. Edward Cannon (a most singular being, who has been introduced to the world under the name of "Godfrey Moss" in Theodore Hook's novel, *Maxwell*) were frequently present on the above occasions.

The custom of giving these Residentiary dinners was discontinued in 1843, and a money payment substituted.

At the latter end of the 14th Century there were thirty *Vicars Choral* at S. Paul's, who had, like the Minor Canons, some of the attributes of a corporate body, possessing estates, etc., of their own ; but during Colet's tenure of the Deanery (1505—1519) their number had, by some means or other, dwindled down to the miserably inadequate number of six ; and this, together with twelve boys, was the numerical strength of the choir at the most important cathedral

in England until the year 1873. The musical staff was then completely reorganized, twelve additional Vicars Choral being appointed, making the average number eighteen. At the same time the number of boys was raised from twelve (eight was the statutory number, but there were generally probationers or "practising boys,") to something between thirty and forty, in order to meet the requirements of the greatly expanded musical services.

When the King of Prussia visited this country in 1842, he expressed a wish to hear service at S. Paul's, his taste for Church music having been, doubtless, formed by the magnificent unaccompanied anthems for double choir, "Judge me, O God," and "Why rage fiercely the heathen," composed by Mendelssohn expressly for the Dom or Cathedral at Berlin. Accordingly, on Sunday morning, January 30th, he attended the service with the Duke of Cambridge, and Bishop Blomfield preached the sermon. The capitular authorities knew the miserably crippled state of their choir, and actually beat up recruits for the nonce. The stalls of the cathedral were filled by men who had never been seen in them before, and His Majesty was deluded into the belief that, in the array of surpliced singers before him, he saw and heard the regular choir of S. Paul's.

One of the Vicars Choral acted as *Organist*, considerable additions being made to his salary by Dean Godolphin in the reign of George I. Another of the Vicars officiated as *Almoner* or *Master of the Choristers*, a personage of whom we shall have a great deal more to say later on. Down to the year 1675 one of the Minor Canons had held the appointment, and after 1848 one of that body was again invested with the title, which is now attached to the stall held by the Rev. J. H. Coward. The office has, however, been a merely nominal one since the reconstruction of the choral school.

The duties of the Almoner (*Eleemosynarius*) of S. Paul's, as defined by the statutes, were to maintain a certain number of boys, of good disposition and respectable parentage, for the service of the choir; to watch over their moral conduct with extraordinary solicitude, and to see that they attended proper masters for their education, with a view to their future ministry in the church. The stipend of the Almoner was derived from fifteen houses within the City of London, and two small estates at Acton.

During the earlier years of the present century, the Almonry and choristers' school of S. Paul's were the subjects of frequent judicial contests, and the Chapter had a very able, courageous, and pertinacious litigant in the person of Miss Maria Hackett, of whose life and labours we hope to treat more fully hereafter.

Ere we close this section a few words must be said about the school for the choristers and grammar boys. This establishment, dedicated to S. Paul, was under the immediate jurisdiction of the capitular clergy, and, for many years, was held in very high esteem as a seminary of sound religious and musical training.

It was founded by Richard de Belmeis, who was consecrated Bishop of London, A.D., 1108, and its revenues were considerably augmented by Richard I., Henry III., and Edward II. The school property seems to have escaped unscathed through all the troubles of the early Anglican Church, and was spared at the time of the Reformation.

Shortly after this, the school appears to have sunk into disesteem, but at what exact time, and under what circumstances this ancient choral seminary lost its prestige, and how its funds were misappropriated, has always been a matter of perplexity. It has, however, been conjectured that it was its degraded condition which induced Dean Colet to transfer his patronage to an entirely new foundation on a much more liberal scale,

and to place the government of it in the hands of lay patrons, viz., the Mercers' Company. Thus, the Cathedral clergy ceased to have any interest or votes in the establishment usually known as S. Paul's School, only just removed from its original site at the eastern end of S. Paul's Churchyard to Kensington.

The relation of the Cathedral or Choristers' School to S. Paul's has always been a somewhat intricate subject with historians. Dean Nowell, in 1584, endeavoured to procure admission to Colet's foundation for the choristers. The question of their admission was raised by Bishop (afterwards Archbishop) Laud, in the reign of Charles I. In 1811, it was again mooted. The answer, however, appears to have been always in the negative; and rightly so, for the choristers had their own proper endowments, which had been wrested from them, in many cases by their own guardians, and it is not until our own day that their full title to them has been recognized, and the true S. Paul's School established once more upon almost its original site. The school, which we are accustomed to call S. Paul's, was dedicated in reality to *Christ Jesu in Pueritia* (i.e. teaching the Jewish Doctors at the age of twelve years), and *His Blessed Mother, S. Mary*, but, if it were ever known by this name, its proximity to the Cathedral must have caused that early to be forgotten, and so, between the two schools bearing the name of S. Paul, it was not unnatural that some confusion should arise.

Subsequently, we shall hope to recur more fully, as occasion may require, to the very interesting subject of the choristers of S. Paul's, and the various circumstances attending their education and musical training.

To those unacquainted with the choral arrangements of S. Paul's the following table may be of interest as showing the present disposition of the stalls of the various dignitaries mentioned in the foregoing account.

The arrangement is, in most particulars, the same as that originally planned. The stalls of the Greater Dignitaries, instead of being *returned* at the West end of the choir, as formerly, are now placed in a line with those of the Prebendaries, &c.

DECANI SIDE.

(Beginning at the right hand on entering the choir).

Stall.

- | | |
|--|-----------------------------------|
| 1. <i>Decanus</i> —The Dean. | |
| 2. <i>Canonicus Residentiarius I.</i> —First Residentiary Canon. | |
| 3. <i>Canonicus Residentiarius III.</i> —Third Residentiary Canon. | |
| 4. <i>Thesaurarius</i> —The Treasurer. | |
| 5. <i>Canonicus Minor I.</i> —First Minor Canon. | |
| 6. <i>Canonicus Minor III.</i> —Third Minor Canon. | |
| 7. Unoccupied seat. | |
| 8. Prebend. of Finsbury. | <i>Benedictus Dominus Deus.*</i> |
| 9. " Chamberlainwood. | <i>Bonum est confiteri.</i> |
| 10. " Holbourn. | <i>Salvum me fac Domine.</i> |
| 11. " Harleston. | <i>Fundamenta ejus.</i> |
| 12. " Portpoole. | <i>Quid gloriaris in malitia.</i> |
| 13. " Mora. | <i>Confitebor Tibi in toto.</i> |
| 14. " Cantlers <i>alias</i>
Kent-Town. | <i>Dominus illuminatio mea.</i> |
| 15. " Twyford. | <i>Deus misereatur nostri.</i> |
| 16. " Mapesbury. | <i>Memento Domine, David.</i> |
| 17. " Oxgate. | <i>Domine exaudi.</i> |
| 18. Unoccupied seat. | |

THE BISHOP'S STALL.

- | | |
|---|---|
| 19. Unoccupied seat. | |
| 20. Prebend. of Sneating. | <i>Deus, Deus, Deus.</i> |
| 21. " Wenlock's
Barn. | <i>Quamadmodum desiderat.</i> |
| 22. Prebend. of Brownswood. | <i>Deus judicium Tuum regi da.</i> |
| 23. " Rugmere. | <i>Ad Dominum cum tribularer.</i> |
| 24. " Ealdstreet. | <i>Dominus regnavit, exultet
terra.</i> |
| 25. <i>Canonicus Minor V.</i> —Fifth Minor Canon. | |
| 26. <i>Canonicus Minor VII.</i> —Seventh Minor Canon. | |
| 27. <i>Canonicus Minor IX.</i> —Ninth Minor Canon. | |

* The initiatory portion of the Psalter, which each Prebendary was enjoined to repeat daily. The names of the stalls and Latin mottoes are inscribed in gold letters on a blue ground.

28. *Canonicus Minor*—Minor Canon (unnumbered).
 29. Uninscribed stall.
 30. Unoccupied seat.

THE BISHOP'S THRONE.

CANTORIS SIDE.

(Beginning at the left hand on entering the choir).

Stall.

- | | |
|--|---|
| 1. <i>Archidiaconus Londinensis</i> —The Archdeacon of London. | |
| 2. <i>Canonicus Residentiarius II.</i> —Second Residentiary Canon. | |
| 3. <i>Præcentor</i> —The Precentor. | |
| 4. <i>Cancellarius</i> —The Chancellor. | |
| 5. <i>Canonicus Minor II.</i> —Second Minor Canon. | |
| 6. <i>Canonicus Minor IV.</i> —Fourth Minor Canon. | |
| 7. Unoccupied seat. | |
| 8. Prebend. of Totenhall. | <i>Beatus vir. qui non abiit.</i> |
| 9. " Caddington Minor. | <i>Miserere mei, Deus.</i> |
| 10. " S. Pancratius. | <i>Voce mea.</i> |
| 11. " Reculversland. | <i>Beati quorum remissa.</i> |
| 12. " Weldland. | <i>Exaudi, Domine, justiciam.</i> |
| 13. " Hoxton. | <i>Deficit in salutari anima.</i> |
| 14. " Ealdland. | <i>Deus stetit in Synagoga.</i> |
| 15. " Islington. | <i>In convertendo Dominus captivitatem.</i> |
| 16. " Wilsden. | <i>Noli emulari.</i> |
| 17. " Consumpta per Mare. | <i>Confitemini Domino, etc., di cant qui.</i> |
| 18. Unoccupied seat. | |

THE LORD MAYOR'S STALL.

- | | |
|---|---------------------------------------|
| 19. Unoccupied seat. | |
| 20. Prebend. of Bromesbury. | <i>Beatus vir, qui timet Dominum.</i> |
| 21. " Neasden. | <i>Domine, ne in furore.</i> |
| 22. " Newington. | <i>Confitemini Domino.</i> |
| 23. " Caddington Major. | <i>Omnes gentes plaudite.</i> |
| 24. " Chiswick. | <i>Nonne Deo subjecta.</i> |
| 25. <i>Archidiaconus Middlesexie.</i> —The Archdeacon of Middlesex. | |
| 26. <i>Canonicus Minor VIII.</i> —Eighth Minor Canon. | |
| 27. <i>Canonicus Minor X.</i> —Tenth Minor Canon. | |
| 28. <i>Canonicus Minor</i> —Minor Canon (unnumbered). | |
| 29. Uninscribed stall. | |
| 30. Uninscribed stall. | |

Previous to the removal of the organ-screen in 1860, the western returned stalls were thus arranged :—On

the right hand side on entering the choir, those of the Dean and Archdeacon of Essex: on the left hand side, those of the Archdeacon of London and the Precentor. The three last-named stalls, however, being but rarely occupied by the dignitaries whose titles they bore, were assigned to the three Canons Residentiary, who, up to a certain time, held prebendal stalls in addition, their proper seats being in the several stalls bearing the names of their prebends. Thus, in the year 1834 the Rev. Dr. Blomberg was Prebendary of *Weldland*, the Rev. Sydney Smith of *Neasden*, and the Rev. James Tate of *Consumpta per Mare*. The Dean, who up to the year 1840 held a Canonry in addition, was Prebend of *Hoxton*. This arrangement does not now exist.

Before the alterations in 1860, the second of the South lateral, or Decani, stalls was assigned and inscribed to the Treasurer; the Archdeacon of Colchester occupying the twenty-third stall, near the extremity of the same range. Corresponding stalls on the North, or Cantoris side were for the Chancellor and Archdeacon of Middlesex—the Prebendal stalls following on, on both sides, in the same order as at present.

The seats for the Vicars Choral and choristers, together with a raised desk for the Minor Canon chanting the service, are placed beneath the organ in front of the first six Decani stalls. A similar arrangement is observed on the Cantoris side. Before the present order of things the Minor Canon on duty for the week (*Hebdomadarius*) chanted the service from his stall, in whatever part of the choir it might be. In most of our Cathedrals this use is still followed.

It is worthy of remark that, in Hollar's fine view of the interior of the choir of Old S. Paul's looking east, as given in *Dugdale*, no *subsellia* are shewn—merely a double range of stalls, returned at the western end, with desk fronts; while a row of forms appears to con-

stitute the remaining accommodation of the choir. It is possible that the Vicars sat in the stalls with the Minor Canons and other clergy, and that the boys occupied these forms below. In the foreign churches desk-fronts for the boys are quite the exception. The writer has noticed that at the cathedrals of Bayeux, Amiens, Beauvais, &c, the Cantors occupy the *subsellia*, with merely an iron desk in front of them to support the huge service books; while the boys are placed on a series of low wooden pedestals. It is probable that such an arrangement prevailed at old S. Paul's.

Before 1860, the choristers' desks, handsomely wrought in iron, were placed in front of the *subsellia* or "long seats" (as they are familiarly termed at S. Paul's) towards the western end of the choir. After that time and until 1871, they were situated at the eastern end, just beyond the Bishop's stall and Lord Mayor's seat. The altar was in the recess, underneath the East window. It is now placed in the chord of the apse. The pulpit was at the end of the northern stalls opposite the Bishop's throne.

In the midst of the choir, on the beautiful white marble pavement stood the great brazen eagle lectern, "with God's Holy Word thereon," surrounded by railings of burnished brass, in which (facing East) was placed the fald-stool, for the two Minor Canons to chant the Litany at. When, at certain times, the sun shone, it gleamed full on this magnificent lectern, and, with its rays, flooded the sacred page, which illumined thus, spoke eloquently of Him who said, "Let there be Light."



CHAPTER II.

THE ORGANISTS AND COMPOSERS OF THE OLD
CATHEDRAL.

THE foregoing preliminary observations will help us to proceed with a few notes on the most important musicians connected from time to time with Old S. Paul's.

An honoured name meets us on the threshold. It is that of John Redford, who was organist, almoner, and master of the choristers between the years 1491 and 1547. The only composition, unhappily, by which Redford is now remembered appears to be a singularly beautiful, melodious, and (for the early period at which it was written) expressive motett, "Rejoice in the Lord alway." This composition has, of late, been most judiciously revived at S. Paul's—having lain long neglected—and is sung occasionally at the unaccompanied services on Fridays. It is also used as an Introit during the season of Advent, at which period it is particularly appropriate.

This anthem is in the key of C major, and it is not unlikely that Purcell was indebted for some of its sweet phrases, when writing his ever-charming "Bell Anthem" to the same words many years later. Sir John Hawkins inserted it in his *History of Music*, as an illustration of the Church style prevalent in the middle of the fifteenth century. Dr. Rimbault likewise printed it in the fine collection of pieces by English and Italian composers of the same period, edited by him for the Motet Society in 1842.

A practice existed in Redford's time of impressing choristers in various parts of the country, for the

service of S. Paul's and the Royal Chapels, when "sondrie men" with "placards" or warrants were empowered to seize all boys with good "brestes" or voices.

Thomas Tusser, the well-known author of the *Five Hundred Points of Husbandrie* was, as he himself tells us, in the following quaint rhyme, one of the impressed boys :—

"Thence,* for my voyce, I must (no choice)
 Away of force, like posting horse,
 For sondrie men had placards then
 Such childe to take :
 The better breste, the lesser rest,
 To serve the Queene, now there, now here :
 For tyme so spent I may repent,
 And sorrow make.

"But mark the chance, myself to 'vance,
 By friendship's lot to Paule's I got ;
 So found I grace a certain space
 Still to remain
 With Redford there, the like nowhere
 For cunning such, and virtue much,
 By whom some part of Musick's art
 So did I gain.

"From Paule's I went to Eton sent,
 To learn straightways the Latin phrase," etc.

Some of John Redford's compositions for "the organs" were included in a manuscript collection made by Thomas Mulliner, Master of S. Paul's School (*i.e.*, the Cathedral School), who succeeded him as Almoner.

Mulliner trained many pupils who, in after years enriched the Tudor period with their various compositions. It has been affirmed by some historians that Tallis received his musical education at S. Paul's under this personage, but there is no satisfactory evidence to support the assertion.

From Wallingford.

William Byrde, Tallis' great friend and contemporary was, no doubt, a chorister. Dr. Rimbault mentions that some of our musical historians have overlooked the fact of his being attached to the choir of Old S. Paul's, and accordingly treat it as a matter of some surprise that his name should not occur in the list of Queen Mary's Chapel establishment. Byrde was Senior Chorister of S. Paul's in 1554, when his age would have been about fifteen years, and his name appears at the head of the school in a petition for the restoration of certain obits and benefactions, which had been seized under the Act for the Suppression of Colleges and Hospitals in the reign of King Henry VIII. This petition, which is preserved among the records of the Exchequer, was granted and confirmed by letters patent 14th Eliz. (printed in Dugdale's *S. Paul's*: edition of 1818), and the payments continued to be received by Mr. Hawes, the Almoner of S. Paul's, in 1846.

Byrde must have been endowed with extraordinary musical precocity, for, we find that, while a chorister of S. Paul's, between 1553 and 1558, he composed a short Mass which was printed by the Musical Antiquarian Society in 1841, being the first of a series of archaic publications issued by that body.

Among Redford's predecessors was one John Goode, who appears to have held in combination the offices of Minor Canon, Junior Cardinal, and Custos (or Warden) of the College; Succentor, Almoner, and Master of the Choristers. The following inscription on his monument, in the South aisle of S. Faith's Church, underneath old S. Paul's, was given by Dugdale:—

Perpetuis Annis—memores estote Johannis
Goode, Succentoris—Cardinalisque Minoris
Canonici, cujus—ope nomen dulce JESU jus
Hic habet, et colitur—per et hunc Eleemosyna scitur
Distribui, Tutor fuit et Puerisque; Minorum
Collegii Custos, dum vixit Canonicorum.
Hinc migrat M. C. quater LXque Decembris: æterna
Virgo Dei Mater præstet sibi regna superna.

Edward Pearce (or Piers) succeeded Mulliner as Almoner. According to *The Old Cheque Book of the Chapel Royal*, it appears that he had been one of the Gentlemen of that choir, and "yealded up his place there, for the Mastership of the children of Poules" in the year 1600. One of his most eminent pupils was Thomas Ravenscroft, who, in 1621, compiled *The Whole Booke of Psalms*. No doubt many of these grand, massive old tunes were sung at the outdoor sermons at Paul's Cross, when, according to Master Thomas Mace, author of "Musick's Monument," five thousand voices sometimes poured forth their praises to God, in one mighty strain of melody.*

Martin Pierson,† Mus.B., was Almoner in 1613. In 1630 he printed a collection of music with the following singular title:—*Mottects, or grave Chambre Musique, contayning Songes of 5 Parties of severall Sortes, some ful and some Verse, or Chorus, but all fyt for Voyces and Viols wyth an Organ Parte, which, for want of Organs, may be perform'd on Virginals, Base Lute, Bandora or Irish Harpe. Also a Mourning Song of Sixe Parts for the Death of the late Right Honorable Sir Fulke Grevil, Knt.*

Somewhat anterior to the above appeared another work of Pierson's, viz., *Private Musique or the First Booke of Ayres and Dialogues, contayning Songes of 4, 5, and 6 Parties of severall sortes, and being Verse and Chorus is fyt for Voyces and Viols. And for want of Viols they may be perform'd to either the Virginall or Lute, where the proficient can play upon the Ground, or, for a shift, to the Bass Viol alone. All made and*

* "You may now sometimes see at S. Paul's Cross, after the service, six thousand persons, old and young, of both sexes, all singing together and praising God."—*Extract of a letter from John Jewell, Bishop of Salisbury, to Peter Martyr, 1560.* A full account of that most interesting relic of the past, S. Paul's Cross (the foundations of which were discovered at the N. E. angle of the Cathedral in 1879), and of the sermons preached there, may be read in Dr. Simpson's *Chapters in the History of Old S. Paul's*.

† Several variations occur among historians, in the spelling of the name of this composer; such as Peerson, Peirson, Pearson, and Person.

compos'd according to ye rules of Art. The last piece in the above collection, we are informed by the composer was "made for the King and Queene's Entertainment at Highgate on May Day, 1604."

The words of The Mourning Song ("More than most fair") and those of several others in the two collections mentioned above, will be found in Mr. A. H. Bullen's tasteful publication, *Lyrics from the Elizabethan Song Books* (1886), and in a second series bearing the same title (1888).

Pierson's Church compositions include a Service *in medio chori* in the key of A minor, and two motetts or anthems, "Blow up the trumpet," and "Bow Thine ear." None of the above have ever been printed, but copies are preserved in the magnificent MS. collection of Tudor and Stuart Church Music, in the library of Peterhouse College, Cambridge.

Pierson wrote some esteemed madrigals, among which "O sweetly sleep" has long been popular. He contributed (together with Byrde, Dowland, Gibbons, Wilbye, Ferabosco, and others) to Leighton's *Tears or Lamentations of a sorrowful soule*, and, dying in the latter part of the year 1650 was buried in S. Faith's Church, beneath the choir of the Cathedral. He appears to have bequeathed a legacy of £100 to the poor of Marsh, in the parish of Dunnington, Isle of Ely, "to be laid out in a purchase for their use."

Martin Pierson's tenure of the Almonry stretched considerably into the Protectorate, during which time the choral service was suppressed at S. Paul's, as it was at every other cathedral. The endowments of the office, however, do not appear to have been sequestered by the Parliament, so during the latter portion of his career he probably enjoyed the emoluments without being required to fulfil any of his duties.

Pierson's successor, Randall or Randolph Jewett, endeavoured to hold the mastership on the same easy

terms, but, at the Restoration was "peremptorily summoned by the Dean and Chapter to return to London, and settle there, and to do the duty of his place in teaching and preparing choristers for the service of the Cathedral."

Contemporary with Martin Pierson, during the reigns of the first two Stuart sovereigns, flourished Simon Ives, and Thomas Cranford, who were both Vicars-Choral of Old S. Paul's. Many glees, catches, and rounds by Ives were printed in the famous collection made by John Hilton in 1652, entitled *Catch that Catch can*. One of his catches, "Come, honest friends," has been included in many collections, ancient and modern, and is very spirited. Cranford was a composer of a similar type, but no Church music of importance by either of them appears to be extant.

Slovenliness and irreverence in choirs are usually looked upon as the characteristic features of the Georgian period of churchmanship. These things, however, existed in the later days of Old S. Paul's, and the MS. returns at Bishop Bancroft's Visitation in 1598 are very sorry reading. The services were, no doubt, kept up at the usual hours, but evidence of carelessness and neglect is everywhere visible. The boys of the choir spent "their tyme in talk and hunting after spur-money, even in service-tyme; the hallowinge and hootinge above in the steeple" were "intollorable at dyvers tymes." "In the upper quier where the comon (communion) table doth stand," there were "much irreverente people walking with theyr hattes on their heddes, commonly all ye service-tyme, no man reprov-ing them for yt." The organ was so misused in the blowing and other ways, with jogging the bellows, that the bellows were broken; the bell ringers admitted persons into the organ-loft for money, to the decay of the instrument, the pipes being many of them underfoot, to the hazarding of the people below; the choir-

men came late to prayers "which causeth the service to continue long beyond his houre or maketh them irreverently to knitt yt up"; they were irreverent in their behaviour and "did use great undecencye in prayertyme, such as leaninge upon theyr elbowes, sleepeinge, talkinge, and such-like to the scandal of the Church."

Another writer at the above visitation frankly avows as follows:—"Item; We be for the most parte of us very slacke in cominge into the queere after the bell is towlde, and when we be there, dyvers thinke the service very longe till they be gotten out of yt againe."

A few words on the term "Spur-money," incidentally mentioned in the foregoing quotations.

In a quaint pamphlet published in 1598, entitled *The Children of the Chapel stript and whipt*, occurs the following passage:—

We think yt very necessayre that euerie querister should bringe wyth him to Church a Testament in English, and turne to euerie chapter as it is daily read, or some other good and Godly prayer booke, rather them spend theyr tyme in talk and hunting after "spur-money," whereon they set theyr whole mindes, and do often abuse yvers, if they doe not bestowe somewhat on them.*

In 1622 the Dean of the Chapel Royal issued an order by which it was decreed:—

That if any Knight or other person entituled to wear spurs, enter ye Chappell in that guise, he shall pay to ye quiristers ye accustomed fine; but if he command ye youngest quirister to repeate hys "gamut,"† and he faile in ye so doing, the said Knight, or other, shall not pay ye fine.

* The choristers of S. Paul's appear to have been most peremptory in their demand for spur money, and threatened imprisonment in the choir for one night to all who refused to give it them.

† Gamut, i.e., gamma ut, the note G, which was the *Ut* or *Do* of the lowest hexachord of the ancient system of Gu-do d'Arezzo. As these hexachords in ascending overlapped one another, and as the notes were named by combining the overlapping names, the task was a fair test of the boy's musical knowledge, and amounted to the same thing as asking a sailor to box the compass. With many of our old cathedral musicians "gamut" means the key of G. Blow's Service in G (printed in Boyce's *Cathedral Music*, Vol. I., pp. 252—281), is commonly called his "Gamut Service." The term is fast becoming obsolete.

The above curious extract is from the ancient *Cheque Book of the Chapel Royal*, and the following is an illustration of it. On one occasion the Duke of Wellington (who, by the way, like his father the Earl of Mornington, was an excellent musician), entered the Chapel Royal, S. James', "booted and spurred," and was, of course, called upon for the fine. His Grace, however, was equal to the occasion, and calling upon the youngest chorister to repeat his gamut, and "the little urchin" failing, the impost was not demanded. At some of our cathedrals, Peterborough for example, the custom lingered as late as 1850, and whenever a boy entered the choir of S. Paul's until comparatively recently, he was informed by his seniors that he was quite entitled to *Spur-money*—that is, if he could get it.

Resuming our account of the musicians of Old S. Paul's, we come to Thomas Morley, who, after Redford, seems to have been the first organist of any importance. He probably received his primary education as a chorister and appears to have been organist of the Cathedral for some years previous to 1591. We learn from Nichols' *Progresses*, published in that year, that Queen Elizabeth, happening to be at Elvetham in Hampshire, heard "a notable consort of six musicians," which so highly pleased her that "she gave a new name unto one of those Pavans made long since by Maister Thos. Morley then organist of S. Paul's Church."

Morley graduated as Bachelor in Music at Oxford in 1588, and, soon after the year 1591 left S. Paul's, on his appointment as Gentleman of the Chapel Royal, of which same place he became, in the following year, Gospeller. He remained at the Royal Chapel until 1602, in which year, according to some, his death took place; other historians, however, have asserted that this event occurred two years later.

None of Morley's Church compositions were printed during his life-time. Two services and an anthem "Out of the deep," were included in the famous collection made by Minor Canon Barnard in 1641, and a fine, solemn Burial Service was published by Dr. Boyce in the first volume of his *Cathedral Music* in 1760. This latter is now, however, but seldom sung, the famous joint composition of Croft and Purcell having taken its place.

It is upon his Madrigals that the fame of Morley as an English composer mainly rests. He published, in 1594, *Madrigals to Foure Voyces*, and in 1601 edited the famous collection known as *The Triumphs of Oriana, or Madrigales to five and six Voyces composed by divers severall authors*. The contributors to this work were the following:—John Benet, Thomas Weelkes, George Kirbye, Richard Carlton, Edward Johnson, Michael Cavendish, John Lisley, John Farmer, John Hilton, Robert Jones, Thomas Hunt, Thomas Bateson, John Milton (father of the poet), Michael Este, John Mundy, Ellis Gibbons, Richard Nichol-on, Thomas Tomkins, John Wilbye, George Marson, John Holmes, Francis Pilkington, Daniel Norcome and William Cobbold. They were all eminent composers, flourishing during the Tudor and early Stuart periods, and some of them held Church appointments. A fine edition of the *Triumphs of Oriana* was published by William Hawes in 1815, together with a preface containing much interesting bibliographical matter.

Morley likewise published several books of *Ayres, Fa Las, Ballets and Canzonets*, a collection of the last-named, together with some madrigals, being newly edited about 1816 by the Rev. William Woollams Holland, a Minor Canon of Chichester Cathedral, from 1809 to 1855.

Morley's *Plaine and Easie Introduction to Practicall*

Musique long held its ground as a text book. It was originally published in 1597, with a dedication to "the most excellent musician Maister William Birde." It was translated into several languages, and an edition was demanded so late as 1771. It was divided into three parts. "The first (so runs the title) teacheth to sing with all things necessarie for the knowledge of prickt song. The second treateth of descante and to sing two partes in one upon a plainsong or ground, with other things necessarie for a descanter. The third and last parte entreateth of compositions o' three, foure, five, or more partes, with many profitable rules to that effect. With new songes of 2, 3, 4, and 5 partes."

The Rev. J. W. Burgon * in his *Life and Times of Sir Thomas Gresham*, 1839 (vol. ii., p. 465) speaking of the famous parishioners and inhabitants of the great merchant's locality, viz., the parish of S. Helen, Bishopsgate, says—"To this brilliant catalogue must be added the interesting name of Thomas Morley, the celebrated musician and writer of Madrigals; who, as the parish register informs us, resided with his family in S. Helens: and often must Crosby Hall have re-echoed his sweet strains. . . . What is remarkable, William Byrde was also an inhabitant of the same parish, and it is well known that Wilbye the composer lived hard by.† These facts harmonize well with Gresham's endowed lectureship for the promotion of the divine art, which Morley, Byrde, and Wilbye cultivated with so much success."

Thomas Morley should not be confused with William Morley, one of the Gentlemen of the Chapel Royal in the time of George I., and the composer of the penitential double chant in D minor, supposed to be the earliest instance of that species of composition

* Formerly Vicar of S. Mary the Virgin, Oxford, and late Dean of Chichester.

† In Austin Friars.—J. S. B.

known. A similar piece of music by the Rev. Luke Flintoft (one of the Minor Canons of Westminster Abbey in 1727), is probably coeval with it.

To William Mundy, a Vicar Choral of S. Paul's in 1561, has been assigned by some (among them, Barnard) the little Compline Anthem in the Key of G minor, "O Lord the Maker of all things," but which Dr. Tudway, Dean Aldrich, and Dr. Boyce have unhesitatingly attributed to King Henry VIII., whose skill in Church music is well known. From recent research, however, on the part of Dr. Armes, organist of Durham Cathedral, it seems that the anthem in question was composed by neither of the above personages, but was the undoubted work of John Shepharde, organist of Magdalen College, Oxford, in the middle of the sixteenth century. The circumstance of the words of the anthem being contained in the Compline Service in "Henry the Eighth's Primer," has, no doubt given rise to the error of its attribution to the King.

Mundy, like many of his contemporaries, was one who, though outwardly conforming to the Reformed worship, retained a secret preference for that of the Church of Rome, since he is mentioned by Morley in his *Introduction*, together with Tallis, Byrde, and others as "never having thought it greater sacriledge to spurne against the image of a Saint, than to take two perfect cordes of one kinde together."

The compositions of Mundy, and those of all the musicians previously named, were probably among the first written to English words for the needs of the Reformed service, Latin having been the language hitherto universally employed for Church use.

William Mundy's son John, was the successor of Marbecke (author of the *Booke of Common Praier*, *Noted*, 1550) as organist of the Free Chapel of S.

George at Windsor. Both musicians are mentioned in some quaint rhymes at the end of a manuscript collection of motetts and madrigals transcribed in 1591 by John Baldwine one of the lay clerks of S. George's. Recounting the celebrated composers of his time, he says :—

I will begine with White, Shepherd, Tye, and Tallis,
Parsons, Gyles, Mundie, th'oulde one of the Queene's pallis ;
Mundie yonge, th'oulde man's sonne, and likewyse may moe,
Their names would be too longe, therefore I let them goe.

John Tomkins was organist of old S. Paul's from 1621 until 1624, in which year he resigned his post to become " Gentleman Extraordinary " of the Chapel Royal "for the next place of organist there." He came of a large and noted family of musicians. His father, Thomas Tomkins, for some time the Royal organist, and latterly of Worcester Cathedral, was the composer of a large number of original services and anthems which were published in five separate parts, viz., four for the voices and one for the organ, in 1664, under the title of *Musica Deo Sacra et Ecclesiæ Anglicanæ; or Music dedicated to the Honour and Service of God, and to the Use of Cathedrals and other Churches of England especially the Chapel Royal of King Charles I.* This collection is now very rarely met with. It contained five complete Services,* and no less than one hundred and four full and verse anthems, for 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, and 12 voices.† The work was published posthumously, and Dr. Rimbault surmises that it was edited by his nephew Thomas, who rose to be Chancellor of Exeter Cathed-

* One of these, in the key of C, was printed by the Rev. Sir F. A. Gore Ouseley in his *Collection of Services by English Masters*, folio, 1853.

† Of his anthems the three following for five voices, were printed by the Rev. Sir Wm. H. Cope, M.A., Bart. (Minor Canon of S. Peter's Westminster), in his Collection, entitled, *Anthems by Eminent Composers of the English Church*, 8vo, 1849 :—"Great and marvellous," "He that hath pity," and "O Lord, I have loved the habitation."

dral, and Rector of Lambeth until his death in 1675. It was advertised in 1666 "to be had at the Chaunter's house, Westminster."

When John Tomkins died he received the rare compliment of burial in S. Paul's. None of his works have been handed down to us, so we are unable to form any estimate of his abilities as a composer, but he must have possessed some powers as a performer since he was described on his monument as "organista sui temporis celeberrimus," and on which it was further stated that he "ad cælestum chorum migravit, Septembris 27, A.D. 1638, ætatis suæ, 52." The foregoing inscription is mentioned by Dugdale in his *S. Paul's*, as being inscribed upon a marble stone in the North aisle, "super lapidum marmoreum in ala Boreali."

In the days of which we are now treating, the organ in S. Paul's was placed over the North choir-stalls,* at their eastern extremity. The great organ case was of a handsome mediæval design, and harmonized admirably with the exquisite Middle Pointed architecture of the choir. It had folding doors, to

* At Canterbury Cathedral the organ, for many years, occupied a position similar to that of old S. Paul's (see the view of the interior of the choir looking East, given in Dart's *History and Antiquities of the Cathedral Church of Canterbury*, folio, 1726). It had a fine old Georgian case of a design similar to that of Worcester, before it was ruthlessly destroyed, like those of many of our cathedrals, at restorations, and miserable caseless rows of pipes, often gaudily coloured, substituted for the grand old woodwork, as at Durham, for example. At Canterbury, the choir-organ was corbelled out over the Northern stalls (or rather Corinthian wainscoting) put up, with the best intentions, by Archbishop Tenison in 1704. There was much excellent carving by Grinling Gibbons in these stalls, but they completely hid Prior de Estria's lovely and matchless screen (constructed 1304-5) which ran the whole length of both sides of the choir, and which formed a more perfect finish to the lower woodwork than anything that could possibly be devised. The organ, rebuilt by Samuel Green, was transferred to the western screen in 1784, and in 1808, Tenison's stall-work was removed, with the exception of the western return-stalls (which, happily, were left, and of which the effect is still admirable) thus disclosing to view Prior de Estria's delicate work as we now see it. Comparatively recently the choir of Canterbury has been reseated throughout, and Tenison's *subella* wholly removed. Larger seats have been placed for the choristers, in lieu of the old ones with the handsome brass book-desks (similar to those of S. Paul's up to 1871) which

preserve the pipes from dust, which were closed when the instrument was not in use, and which were no doubt gorgeously illuminated with figures of saints and angels playing on various musical instruments. In some of the old engravings of the interior of the choir, these doors are depicted as standing open, thereby giving the organ the appearance of a triptich. Overhanging the richly-carved stalls was a small choir organ, forming, as at present, a screen for the performer. A somewhat similar organ case, designed by Pugin was placed in the beautifully-restored chapel of Jesus College, Cambridge, in 1849.

Tomkins was succeeded in the organistship by that good, honest old Church composer, Adrian Batten, who was born at Winchester about 1590, and educated as a chorister of the Cathedral under John Holmes. According to an old organ-book formerly in the possession of Mr. Hawes, Almoner of S. Paul's, Holmes was "organist of Winchester and afterwards of Salisbury" in the days of good Queen Bess. In this same book it was stated that some "songes of Mr. John Holmes were prickt from his own pricking in ye yeare 1635 by Mr. Adrian Batten, one of ye Vickers

figure in Dart's view, and also in a very fine engraving of the interior of the choir, taken from a similar point and published by Ward of Canterbury (1832) in the possession of the writer.

At Westminster Abbey the organ was over the northern stalls until 1737, when a new instrument was erected upon the screen by Schreider and Jordan. At Winchester the organ has occupied a like position from time immemorial, and when Dr. S. S. Wesley proposed to remove it to the screen in 1840, he was unable to carry out his scheme, owing to strong opposition. At Winchester College the organ is in the same position. At S. David's it was over the northern stalls until the recent erection upon Bishop Gower's magnificent rood-screen of a modern instrument by Willis. The side position has been adopted since the restorations at Bristol, Hereford, Durham, Chichester, Chester, Bangor, S. Asaph, Llandaff, Worcester, Ely, Lichfield, and Salisbury, in all of which cathedrals the organ had previously been placed upon the choir screen. The only cathedral organs retaining their original position on the screen now, are Gloucester, Exeter, York, Norwich, Peterborough, Lincoln, Rochester, Wells, Carlisle, Manchester, Ripon, and Southwell. Likewise S. George's Chapel, Windsor, and several of the College Chapels of Oxford and Cambridge. At Eton College the organ has been removed more than once, but is now upon the screen.

of S. Paule's in London, who, some tyme was his scholler."

In 1604 Batten came to London, and was installed as a lay vicar of Westminster Abbey, of which church Edmund Hooper was then organist. Twenty years later he removed to S. Paul's on being appointed organist and vicar choral there. He remained at the metropolitan cathedral until his death, which took place in 1637.* Some of Batten's biographers have asserted that he was living in the reign of King Charles II.,† but this statement is by no means likely to be correct, as several of his compositions were included in Barnard's *Church Music* (1641) and in which, as we shall presently see, no services or anthems by composers living at the time of its publication were included. This circumstance will, therefore, preclude the possibility of Batten's death at a later date.

Adrian Batten wrote a considerable quantity of Church music in the pure and solemn style of Tallis. At Westminster his service and several of his anthems have been in constant use, most probably since the time they were first composed, and it is pleasant to think that they are still frequently drawn upon. At S. Paul's, however, he appears to be completely ignored. It is to be hoped that the present Succentor, who has, of late, made a few judicious revivals of old anthems, will, some day, restore Batten's compositions to their place in the daily cathedral service, and thus rescue them from the oblivion into which they have most undeservedly fallen.

The Service, to which a passing allusion has just been made, is, in what is known to musicians, as the Dorian Mode, *i.e.*, the key of D minor formed out of

* Dr. Boyce who is usually so accurate, has fallen into this error.

† Several authorities give the year 1640 as that of Batten's death. It is, however, probable that 1637 is more correct; for, on July 22nd of that year, letters of administration of the estate of Adrian Batten late of the parish of S. Sepulchre's, London, deceased, were granted by the Prerogative Court of Canterbury to John Gilbert of the City of Salistury, clothier, with the consent of Edward, John and William Batten, his brothers.

the notes of the scale of C, and like that of Tallis in the same mode, is written for the most part in the manner designated by Italian composers as *lo stile familiare*, or in other words, in simple counterpoint of the first species, note against note, with little or no striving after effect, ingenious contrivances, or learned complications. Batten's music would, of course, be voted by admirers of the present advanced school of Church music as exceedingly dry, expressionless, and uninteresting; but for use at certain seasons of the Church it is invaluable, its unworldly grandeur and solemnity of harmony being its great charm.

Batten's morning service contains a setting of the *Benedictus* as well as the *Jubilate*, and the Communion Service is completed by a *Gloria in Excelsis*. Settings of the last-named hymn are rarely found among the works of any of our Cathedralists until those of the present day, choral celebrations having been formerly quite the exception. Tallis' celebrated service, written considerably anterior to that of Batten, is the only early one published in which the Eucharistic Office is set chorally throughout.

The *Benedictus* received considerable attention at the hands of Tudor and Elizabethan composers, and we have some magnificent specimens, such as *Gibbons in F*, and *Farrant in G minor*; in fact, these early Church musicians preferred the *Benedictus* to the *Jubilate*, but they rarely set both canticles when composing music for the morning service. Hence, Batten's service is valuable and interesting in two respects.*

* During the latter part of the 17th, the whole of the 18th, and the first half of the present centuries, that most beautiful canticle the *Benedictus*, almost entirely dropped out of use as regards musical settings. The following examples, however, may be mentioned:—*Purcell in B flat (c. 1680); *Aldrich in E minor (c. 1690); *Nelson, Priest Vicar of York in G (1722); *Ros. ingrave, organist of Christ Church Cathedral, Dublin, in F and C (c. 1740); *Bishop, organist of Winchester, in D (c. 1730); *Woodward, organist of Christ Church Cathedral, Dublin, in B flat (c. 1771); *Dr. John Smith, Vicar Choral of S. Patrick's Cathedral, Dublin, in B flat (c. 1837); *Wal-

Three of Batten's anthems were printed by Boyce in his *Cathedral Music*, while several others were given among the *Parish Choir Music* (1846—1850), and in an excellent and tasteful collection edited, about the same period, by the Rev. Sir W. H. Cope, Bart., then Minor Canon and Librarian of Westminster, and now Vicar of Bramshill in Hampshire.

The following is a list of Church compositions by Batten, which have been printed in modern times.

SERVICE.

In D minor. *Te Deum, Benedictus, Jubilate, Kyrie. Credo, Sanctus, Gloria in Excelsis, Magnificat and Nunc Dimittis.*
(Printed by John Goss and James Turle in their collection of *Servises and Anthems, Ancient and Modern*, 2 vols, 1848.

ANTHEMS.

<i>Deliver us, O Lord</i> * (full à 4 v).	} Printed in Boyce's <i>Cath. Mus.</i> , Vol. II.; in the <i>Parish Choir</i> , and elsewhere.
<i>Hear my Prayer</i> (full à 5 v).	
<i>O praise the Lord, all ye heathen</i> (full à 4 v).	

<i>Haste Thee, O God</i> (full à 4 v).	} Printed in the Rev. Sir W. H. Cope's <i>Anthems by Eminent Composers of the English Church</i> , 8vo, 1847.
<i>Let my complaint</i> (ditto).	
<i>Lord, we beseech Thee</i> (ditto).	
<i>Lord, who shall dwell</i> (full à 6 v).	
<i>Sing we merrily</i> (full à 4 v), composed 1623.	
<i>When the Lord turned again</i> (full à 4 v).	

My soul truly waiteth (full à 4 v.) printed in the *Parish Choir Music*.

misley in D (1843); *Elvey in F (c. 1844); *Slatter, Priest Vicar of Exeter, in F (c. 1848); *Ouseley in B minor (1853). Those marked with an asterisk have been printed. Now-a-days a morning service is hardly considered complete without the *Benedictus*, and many of the modern examples sung at S. Paul's, such as Barnoy, Stainer, Martin, Selby, Calkin, Tours, Garrett, etc., are of extreme beauty.

* Dr. Gauntlett, edited in 1846 for Burns' *Servises and Anthems*, a copy of "Deliver us O Lord," but completely spoilt it, by altering its fine poetical rhythm to a perfect drawl. He took away the old Dorian vigour of the opening phrase by putting in B flat, and utterly unnerved its harmony (vide word "God") by substituting F for D in the bass. To the mind of the writer Batten wanted none of Dr. Gauntlett's "improvements." Compare this copy with that furnished by Boyce.

In Barnard's *Church Music* and in a large manuscript collection intended by the same compiler as materials for a second volume of a similar character, were given nearly all the aforesaid compositions by Batten, with the following additional ones :—

SERVICES.

<i>Kyrie and Nicene Creed.</i>	<i>A short Service.</i>
<i>Short Service for men's voices</i>	<i>First Verse Service.</i>
(dated July 15th, 1622).*	<i>Second Verse Service.</i>

ANTHEMS.

<i>Almighty God</i> (composed in the Plague Time, 1625).	<i>O God, Thou art my righteousness.</i>
<i>Christ our Paschal Lamb.</i>	* <i>O how happy a thing it is.</i>
<i>Godliness is great riches.</i>	<i>O praise the Lord, laud ye.</i>
* <i>Have mercy upon me, O God.</i>	<i>O praise God in His holiness.</i>
<i>Hear the prayers, O our God.</i>	* <i>Out of the deep.</i>
<i>Hide not Thou Thy face.</i>	* <i>Praise the Lord, O my soul.</i>
<i>Lord, I am not high minded.</i>	* <i>Turn Thou us, Good Lord</i>
<i>O clap your hands.</i>	(for Ash Wednesday).
<i>O God, the King of Glory.</i>	

In the magnificent manuscript collection of early English Church music at Peterhouse College, Cambridge, are to be found the following compositions by Batten. (Those pieces indicated by an asterisk in the foregoing list, are also included in the Peterhouse collection) :—

SERVICES.

† *A Litany in F* (printed by the Rev. John Jebb, D.D., in his *Choral Responses and Litanies of the Church of England*, Vol I., 1847).
Magnificat and Nunc Dimittis in G minor.
Christ rising. (Easter anthem, according to the Prayer Book Version, before the final review).

* Possibly this service was written for one of the "play weeks" or holidays after certain festivals. No doubt the children of the choir of S. Paul's enjoyed their holidays and their half-holidays in 1622 as they do at the present day.

† It must not be supposed that the Litany in ordinary use was the only composition of the kind ever written. Many of our organists, etc., wrote

ANTHEMS.

<i>Blessed are all those.</i>	<i>I heard a voice from heaven</i>
<i>Hear my prayer, and with</i>	<i>(for Michaelmas Day).</i>
<i>Thine ears.</i>	<i>O Lord, let me know mine end.</i>
<i>Holy, Holy, Holy (for Trinity</i>	<i>O Lord, Thou hast searched me</i>
<i>Sunday).</i>	<i>out.</i>
<i>Jesus said (for S. Peter's Day).</i>	<i>Ponder my words.</i>

A very curious old organ-book in the possession of the writer contains Batten's first verse service mentioned above, and a large number of his anthems, including two or three not given by Barnard. The same book comprises a very florid and curious accompaniment to Gibbons' service in F, which, by the way, is transposed from F into G.

Burney, the musical historian, did not entertain a very exalted opinion of Batten's Church music when he wrote that he was "a good harmonist of the old school, without adding anything to the common stock of ideas, both in melody or harmony, with which the art was furnished long before he was born. Nor did he correct the errors with which former times abounded." This criticism, like many of Burney's is hardly just. Batten's service and his anthems, "Hear my prayer," and "Lord we beseech Thee," are quite

settings of the Litany—some obsolete, others still in constant use. At the cathedral of Lichfield a sequence of four is in use on Sundays, Wednesdays, and Fridays, comprising those of Tallis, Wanless, Loosemore, and W. King, besides the common Litany. That of Wanless (organist of York Minster, c. 1700) in C minor, is eminently touching and beautiful, as is also that of Loosemore (organist of Exeter Cathedral after the Restoration) in D minor. Samuel Wesley wrote a very fine Litany, a fact which may not be generally known.

At Durham Cathedral, the Litany is chanted by two Minor Canons; at York by two Priest Vicars Choral; at Lincoln by two Lay Vicars; and at Lichfield and Exeter by one Priest Vicar and one Lay Vicar. At S. Paul's the Litany was ordered, at Bishop Compton's visitation in 1696, to be sung by "two Minor Canons in the midst of the choir." This beautiful custom has of recent years been disused, the only survival of it being the chanting of the Litany at the faldstool, as far as the Lord's Prayer, by the Minor Canon officiating at the Lectern; the remainder being sung by the Minor Canon who has previously chanted the prayers. The reader should, if possible, consult Dr. Jebb's learned and valuable work, *The Choral Responses and Litanies of the Church of England*, 2 vols, folio, 1847-57, for further information on the above subject.

equal in pathos and construction to anything produced by contemporary musicians. Indeed, an examination of the above scores will prove that many of his progressions, harmonies, and modulations evince a considerable amount of daring for the period at which he wrote. That Batten was not wholly uninfluenced by Orlando Gibbons (for a short time contemporary with him at Westminster Abbey) may be seen in several of the phrases of his little festival anthem in the key of F, "Sing we merrily unto God, our strength."

Allusion has been made more than once in the course of these papers to Barnard's collection of Church music. It is now time to describe that famous work in full, for its compiler was one of the Minor Canons of S. Paul's in 1641. Unfortunately, no further details of his career are forthcoming.

The full title of this collection was as follows :—*The First Booke of Selected Church Musick, consisting of such Services and Anthems, as are now in use in the Cathedrall and Collegiatt Churches of the Kingdome. Never before printed. Whereby such bookes as were heretofore with much difficulty and charges transcribed for the use of the Quire, are now, to the saving of much labour and expence publisht for the generall good of all such as shall desire them, either for publick or private exercise—Collected out of divers approved authors by John Barnard, one of the Minor Canons of the Cathedrall Church of S. Paul, London. Printed by Edward Griffin, and are to be solde at the signe of ye Three Lutes in S. Paul's Alley, 1641.*

This work, the first of its kind of any magnitude, was dedicated to King Charles I., and published in ten folio volumes, viz. : Medius (or Treble), 1st and 2nd Counter Tenor (or Alto), Tenor, and Bassus (or Bass) for the *Decani* side of the choir ; and a like number for the *Cantoris* side. These, however, are

not mere duplicates of the former as the *Decani* passages are not given in the *Cantoris* books, nor *vice versâ*.

It is sad to think that no absolutely perfect copy of this matchless and judicious selection of early Church music is now known to exist. This may be accounted for, partly by the work not having been printed in vocal score, and partly on account of the time at which it was issued; for the choral service was suppressed, and terrible havoc made of organs, music-books, and Church property of every description, during the puritanical fanaticism of the Great Rebellion.

For nearly ninety years the library of Hereford Cathedral enjoyed the distinction of possessing the least imperfect set of the ten parts, viz. : the Medius, 1st and 2nd Counter-Tenors, and Tenor *Decani*, and the 1st and 2nd Counter-Tenors, Tenor and Bassus *Cantoris*, several of the sheets being mutilated. By a happy chance, however, the Sacred Harmonic Society of Exeter Hall, purchased, in 1862, another set of eight parts, fortunately not the same eight as at Hereford. So, between the two a complete set was made up. It is very remarkable that each of these two sets contained the two vocal parts which were wanting in the other.

Not long after this, a copy of the Bassus *Decani* part was bought for the Hereford library, and a transcript of the Sacred Harmonic Society's copy of the Medius *Cantoris* part (unfortunately imperfect) was permitted to be made for it; thereby placing it in its former position of pre-eminence as to the number of parts possessed by it.

The library of Lichfield Cathedral contains seven out of the ten parts. Beyond these, and two or three single parts or fragments thereof in various private hands, no other copies of *Barnard* are known to exist,

"the statement," says Mr. W. H. Husk (late librarian of the Sacred Harmonic Society) "in Mr. Botfield's *Notes on the Cathedral Libraries* of the existence of copies at Westminster and Berlin, proving on enquiry to be wholly unfounded." Dr. Rimbault, however, mentions that, in 1670, the Dean and Chapter of Westminster bought a copy of *Barnard* from John Playford "the musick-seller at the Inner Temple Gate," for which they paid £13 8s. 9d.

Soon after the joint completion of the work as above, an organ part (which had not previously been published) was added, after much toil and patient research on the part of Mr. John Bishop of Cheltenham, one of the most accomplished of musical antiquarians.

The writer of this account had, a short time ago the good fortune to become possessed of a considerable portion, though slightly mutilated, of a First Counter Tenor *Cantoris* part of *Barnard*. This musical curiosity is now lying before him. It is handsomely and uniformly printed in small folio size. The notes, on black staves, are diamond-shaped, somewhat resembling those of the Gregorian notation, the accompanying words being printed in a bold, florid, ornamental type, not unlike Black Letter. The words of the service or anthem for the side of the choir not singing are printed by themselves in a small ordinary type. The spelling and phraseology are extremely quaint throughout.* Some of the initial-letters and tail-pieces are, for the period, most beautifully designed and executed. The former chiefly represent Saints, &c., holding various instruments of music, while the latter frequently take the form of flourishes, one of which is very elaborate, making the initials J. B., together with the date 1639, as if to denote the progress then made by the compiler in his work.

* The following is a specimen :—"Heare endeth Dr. Gyles his first service of 1, 2, 3, 4, 5, and 6 partes to ye organs."

No composers living in Barnard's time were represented, it being his intention to include some of their services and anthems in a second volume, which, however, owing to the Parliamentary troubles, then just beginning to break out, never saw the light. The materials collected by Barnard for the purpose, have been previously alluded to.

The following were the contents of *The First Booke of Selected Church Musicke*. Those pieces indicated by an asterisk were afterwards reprinted by Boyce in his Cathedral Music.

COMPLETE SERVICES.*

*Byrde in <i>D minor</i> .	<i>Mundy in D minor.</i>
*Bevin in <i>D minor</i> .	<i>Parsons in F.</i>
*Gibbons in <i>F.‡</i>	<i>Strogers in D minor.</i>
Gyles in <i>C.</i>	* <i>Tallis in D minor (Dorian).</i>
Morley in <i>D minor</i> .	

All the above consist of *Te Deum, Benedictus, Kyrie, Credo Magnificat, and Nunc Dimittis*, some of them have the *Venite*, in addition. They are all entitled "First Service."

MISCELLANEOUS SERVICES, PRECES, ETC.

Byrde ("Second Service") *Magnificat and Nunc Dimittis in G minor.*

Byrde ("Third Service") *Magnificat and Nunc Dimittis in C.*
Gibbons ("Second Service") *Te Deum, Jubilate, Magnificat and Nunc Dimittis in D minor.‡*

Morley ("Second Service") *Magnificat and Nunc Dimittis in C.*

Warde, *Magnificat and Nunc Dimittis in G minor.*

Woodson, *Te Deum in D minor.*

Byrde.—*Preces I.*

—1st Psalm to ditto, "O
clap your hands."

—2nd Psalm to ditto, "Save
me, O God."

Byrde.—*Preces II.*

—1st Psalm to ditto, "When
Israel came."

—2nd Psalm to ditto, "Hear
my prayer."

—3rd Psalm to ditto, "Teach
me, O Lord."

* The pieces by Gibbons marked ‡, were included in Sir Frederick Ouseley's collected edition of the sacred compositions of that eminent master (Novello, 1873).

Gibbons.—*Preces I.* ‡
—*Psalm to ditto*, "Thou
openest Thine hand."
Tallis.—*Pre es I.*
—*1st Psalm to ditto*, "Where-
withal."

Tallis.—*Preces I.*—*2nd Psalm*
to ditto, "O doe well."
—*3rd Psa'm to ditto*, "My
soul cleaveth."
*Tallis.—*Responses*, *Lord's*
Prayer, &c.
*Tallis.—*The Litany.*

ANTHEMS.

I.—Full anthems (à 4 v.) *

*Almighty and everlasting God
Gibbons. ‡
*Call to remembrance *Farrant.*
Deliver us, O Lord (2 pts.) *Gibbons. ‡*
God be merciful (3 pts.) *Tye.*
Haste Thee, O God (2 pts.) *Batten.*
Haste Thee, O God (2 pts.)
Shepharde.
Hide not Thou Thy face..... *Batten.*
*Hide not Thou Thy face *Farrant.*
*I will exalt Thee *Tye.*

Lord, we beseech Thee *Batten.*
O Lord give Thy Holy Spirit *Tallis.*
*O Lord, the Maker of all things (at-
tributed by Boyce to Henry VIII.)
Mundy.
O Lord, the world's Saviour
Mundy.
*O praise the Lord *Batten.*
Teach me, O Lord *Hooper.*
When the Lord turned again
Batten.

II.—Full anthems (à 5 v.)

Behold, it is Christ *Hooper.*
Blessed be Thy name..... *Tallis.*
*Bow Thine ear (2nd part of
"O Lord turn.") *Byrde.*
*I call and cry..... *Tallis.*
I lift my heart *Tye.*
O give thanks *Oyles.*
O God, whom our offences .. *Tallis.*
O Lord, I bow the knees .. *Mundy.*

O Lord, make Thy servant
Charles *Byrde.*
O Lord, turn Thy wrath *Byrde.*
O Thou God almighty..... *Hooper.*
Prevent us O Lord..... *Byrde.*
The Lord bless us *White.*
Wipe away my sins *Tallis.*
With all our hearts..... *Tallis.*

III.—Full anthems (à 6, 7, 8 v.)

Deliver me, O Lord *Parsons.*
*Hosanna to the Son of David
Gibbons. ‡

*Lift up your heads..... *Gibbons. ‡*
O Lord grant the king *Weelkes*
*Sing joyfully *Byrde*

IV.—Verse anthems.

Ah! helpless wretch *Mundy.*
Behold, Thou hast made *Gibbons. ‡*
Christ being raised *Byrde.*
Christ rising..... *Byrde.*
Deliver me, O Lord *Bull.*
Hear my prayer *Byrde.*

I will praise Thee..... *Worde.*
Let God arise..... *Worde.*
O Lord rebuke me not *Byrde.*
Out of the deep *Batten.*
Out of the deep..... *Morley.*
Thou God that guidest..... *Byrde.*

* A Verse Anthem is one which begins with a solo, or a verse for two or more voices, and is one in which the chorus is, a subordinate feature—a mere finale in fact. A "Full Anthem with Verse" is one which contains a solo, or verse, prefaced and concluded by a chorus. The number of voices mentioned, in connection with this class of anthem is that required for the verses, the choruses being usually for four voices, though some composers have written to the extent of ten parts. By "Full Anthem" is meant one which contains no verse-parts whatever. Such compositions are, as a rule, short.

Barnard intended to publish some of his own compositions in his second collection. These included two sets of *Preces*, one of them for six voices, together with a set of Responses for the Accession of King Charles I. (March 27th, 1625), and the Fifth of November.

It may not be uninteresting to mention that, slightly anterior to *Barnard*, and upon the same plan, appeared in Germany a fine collection of early Italian and German Church music, compiled by Erhard Bodenschatz, Lutheran Pastor at Gross Osterhausen, near Querfurt, Prussian Saxony, from 1608 to 1638. Like our *Barnard* there was no score, the vocal parts being printed separately. This compilation appeared in two volumes, the first in 1618, and the second in 1621. It is usually found perfect.

Another book by another Minor Canon of S. Paul's—the Rev. James Clifford—must now claim our attention for a short time. This is a little manual (now excessively rare) entitled *A Collection of Divine Services and Anthems, usually sung in his Majesty's Chappell and in all Collegiate Choirs of England and Ireland, collected by J(ames) C(lifford)*.

Of this book, one edition appeared in 1663* and another, considerably enlarged, in the following year. It was dedicated to the Rev. Walter Jones, D.D., Sub-dean of the Chapel Royal. In a high style of laudation (says Dr. Rimbault) Clifford asks the Sub-dean to be “pleased, therefore, to intermit awhile those Seraphical raptures, and vouchsafe an eare to the mean addresse of these rudiments (as it were) of Church Musick, which, like other perfections, hath suffer'd merely through the people's ignorance.” Then, after declaring that if the book is favourably

* Dr. Jebb mentions an earlier edition published in 1660. A copy of the edition of 1663, formerly belonging to the Sacred Harmonic Society, had, on the title page “the second edition, with large additions,” and on the fly-leaf, “Imprimatur Joh. Hall, R.P.D., Episc. Lon. à fac Domest. Jan. 16th, 1663.

received by him to whom it is dedicated, the compiler expresses his opinion that if the worthy Sub-dean will descend and deign a favourable approbation thereunto, it cannot but command reception from others, "since (he adds) my knowledge at Oxford (improved further at London) of your eminency this way cannot so far disoblige the world as not to believe you have the supreme mastery in religious musick." Making due allowance for the above amount of flattery, which we are accustomed to in matters of this kind, it proves that Dr. Jones was a lover of the Divine Art, and a fitting man for the post he occupied in the royal establishment.

Clifford's manual is deeply interesting, as shewing what remained of Cathedral music produced before the Parliamentary troubles, when the choral service were suppressed, and likewise what were the earliest additions to that same service after the Restoration.

It contains, besides the Preface, Dedication, &c.

1. *The Chants or Tunes for the Psalms and Canticles.*
2. *Brief Directions for the performance of Divine Service.*
3. *A List of Divine Anthems usually sung* (393 in number).
4. *An address to the reader in commendation of singing,* and
5. *A Psalm of Thanksgiving for the Children of Christ Hospital.*

A few extracts from the first two sections may not be without interest.

I. And that I may not only invite and satisfie all people that resort to Cathedral service without prejudice; but also to inform and direct all other choires (that are remote) with the exact and uniform performance both at His Majestie's Chappell Royall, and at (the Mother of all Cathedralls) *S. Paul's in London*, I have inserted all the tunes now in use in all parts of the service, viz., the *Venite, Te Deum, Benedicite, Benedictus, Jubilate, Magnificat, Cantate Domino, Nunc Dimittis*, and *Deus Misereatur* (where more solemn composures* are not used), and also in the Psalms for the dayes of the Moneth, and for the *Quicumque Vult*, upon its proper dayes.

* i.e., Services.

The tunes for the Psalms and Canticles alluded to, were the Gregorian Tones, then universally used in our Cathedrals; for even single Anglican chants were almost unknown. Two or three other chants of a kindred character were inserted by way of variety, such as "The Imperial Tune" (a form of the VIII. tone first ending, arranged by Dr. Childe about 1630); "Mr. Adrian Batten's Tune" (probably a re-arrangement by that composer of Tallis' setting of the I. Tone, fourth ending); "Christ Church Tune" (a chant in C usually assigned to Tallis, and called in Dean Aldrich's MSS. at Christ Church College, Oxford, "Chant D"); and "Canterbury Tune" (set by Tallis in his famous service to the Creed of S. Athanasius). All these are characteristic of the Gregorian Tones, and are interesting, as affording such variations as might be supposed to arise from the decay of the ancient formulas of ecclesiastical music, which was just at this time beginning to show itself.

2. Brief Directions for the Understanding of that part of the *Divine Service* performed with the *organ* at S. Paul's Cathedral on Sundays, etc.

The First Service in the Morning.

After the Psalms a Voluntary upon the organ alone. After the 1st Lesson is sung *Te Deum Laudamus*, 'We praise Thee O God,' etc., (this as well as the other canticles, is given at full length). After the 2nd Lesson, *Benedictus*, S. Luke, i., 68. 'Blessed be the Lord God,' etc., or *Jubilate Deo*, Ps. C., 'O be joyful,' etc. After the 3rd Collect, 'O Lord, our heavenly Father,' etc., is sung the 1st Anthem. After that the *Litany*, 'O God the Father of Heaven, have mercy,' etc. After the Blessing, *The Grace of our Lord Jesus Christ*, etc., a Voluntary alone upon the organ.

The Second, or Communion Service.

After every Commandment, the Prayer 'Lord have mercy upon us,' etc. After the Epistle, this heavenly ejaculation, 'Glory be to Thee, O Lord.' After the Holy Gospel, the *Nicene Creed*, 'I believe in one God,' etc. After the sermon, the last *Anthem*.

E

At Evening Service.

After the Psalms, a Voluntary alone by the organ. After the 1st Lesson is sung the *Magnificat*, S. Luke, i., 46, 'My soul doth magnifie,' etc. After the 2nd Lesson, the *Nunc Dimittis*, S. Luke, ii., 29, 'Lord now,' etc., or *Deus Misereatur*, Ps. 67, 'God be mercifull unto us,' etc. 'Glory be . . . world without end.' Amen.

<i>William Byrde.</i>	<i>Wm. Mundy.</i>	<i>Mr. Strogers.</i>
<i>Orlando Gibbons.</i>	<i>Thomas Tallis.</i>	<i>Elway Bevin.</i>
<i>Thos. Tomkins.</i>	<i>Adrian Batten.</i>	<i>Dr. Gyles.</i>
<i>Dr. Childe.</i>	<i>Mr. Portman.</i>	<i>Christopher Gibbons.*</i>

After the 3rd Collect, 'Lighten our darkness, we beseech,' etc., is sung the first *Anthem*. After the sermon is sung the last *Anthem*.†

It will be remarked in the above sketch that there is no mention made of an *Introit* to be sung at S. Paul's between the Litany and Communion Service, and likewise that there is no provision made for the completion of the latter office by the singing of the *Sanctus and Gloria in Excelsis*. A voluntary appears to have been played on the organ while the officiating clergy proceeded to the Holy Table.

Not long after the publication of Clifford's book the practice began to arise in certain choirs (among the first to do so being Westminster and Canterbury) of singing the *Sanctus* as an Introit, and in this respect, S. Paul's was not slow in following their example. The majority of the composers living before Clifford's manual was published rarely, if ever, set any music for the *Sanctus* (in Barnard there is not a single instance of it) much less the *Gloria in Excelsis*, their custom being only to include the *Kyrie* and *Credo*. Almost the only complete Communion Services written before the martyrdom of Charles I. were those of Tallis and Batten. Soon after the Restoration in

* The composers of the various services.—J. S. B.

† A list of the composers of the 393 anthems given, in Clifford's rare and curious little black-letter duodecimo of 1664 (a copy of which is in my possession) will be found in Appendix B of this work.—J. S. B.

1660, some of the services of Childe, Rogers, and others were written,* and these composers usually set the *Sanctus*, prefixing it, however, to the *Kyrie* and *Credo*† Hence, the opportunity was seized of singing it as an Introit, and nearly every Communion Service had been composed upon the same model, until about thirty-five years ago, when Sir Frederick Ouseley was one of the first to publish a setting of the whole of the Communion hymns in his original and effective services in A, B minor, E, and E flat.

There can be no objection to using the *Sanctus* as an Introit between the Litany and Communion Service; it has, in this place, a peculiarly solemn effect, and, as that learned defender of the choral service, Dr. Jebb, has remarked, its employment is neither contrary to the rubric, to the rationale of the service, nor to primitive and Catholic custom. But

* Rogers' Services in D and E minor; Childe's in A minor, E flat, and F; Creyghon's in E flat; Goldwin's in F, and Aldrich's in G are among the earliest instances of this.

† A *Gloria in Excelsis* was composed by Mr. John Foster, organist of S. Andrew's, Wells Street, in 1852, to match and complete the Service in F by Orlando Gibbons, who had provided music for the *Sanctus*. A similar completion was made by the Rev. Sir F. A. Gore Ouseley for Rogers' Service in D. The same editor also published in his *Collection of Services by English Masters* (folio, 1853), a *Gloria in Excelsis* in G by Dean Aldrich, written no doubt to complete his Communion Service in the same key, and which was not given by Dr. Boyce when he included it, together with the Morning and Evening Service in his *Cathedral Music*. Detached settings of the *Sanctus* and *Gloria* were composed by Dr. Blow in D, Jeremiah Clark in A minor, Michael Wise in E flat, Dr. Croft in B minor, and John Weldon in E flat (1708). Jackson of Exeter composed a *Gloria in Excelsis* for his Service in F, but the writer has only seen it in the original edition.

At Durham Cathedral the whole of the Communion hymns have been sung from time immemorial, at least once a month. For these celebrations Thomas Ebdon (organist of Durham Cathedral from 1763 to 1811), composed, in 1765, a setting of the *Kyrie*, *Credo*, *Sanctus*, and *Gloria* in C—a thing very rarely met with during the Georgian period. These movements were published, together with a Morning and Evening Service in the same key, in a folio volume in 1790. It may not be generally known that the Eucharistic vestments were worn by the celebrant at Durham so late as 1759, in which year they were cast off by Prebendary Warburton, who (so the story goes) was indignant at having his neck scratched by the gold thread on one of them. They are still to be seen preserved in a glass case in the library. The Roman sequence of colours was followed, but the vestments were copes, not chasubles, and as such, were improperly used at Holy Communion.

its use here never ought to supersede its choral performance in the proper place.

The *Sanctus* is still so used at the cathedrals of Christ Church and S. Patrick, Dublin (at the former of which there is a choral celebration every Sunday), and the effect is exceedingly solemn and beautiful. There is as much propriety in the repetition of the *Sanctus* as in that of the *Gloria Patri*.

It is now time to say a few words on the biography of the Rev. James Clifford. Born at Oxford in 1622, he became in 1632 a chorister in that sound training school for Church musicians, Magdalen College.* Here he remained ten years. In 1661 he was appointed to the tenth Minor Canonry in S. Paul's, and in 1675 he was advanced to the sixth stall. In 1682 he became Senior Cardinal and Sacrist.† He held for some time the curacy of S. Gregory, the little church nestling under the south-west corner of the old nave. He also officiated as Chaplain to the Society of Serjeant's Inn, Fleet Street. It has usually been stated that Clifford died either late in 1699 or early in 1700. Recent research, however, has proved that he died in 1698, and, upon the authority of Dr. Rimbault, he was buried in the Church of S. Andrew Undershaft.

Besides the *Divine Services and Anthems*, Clifford was the author of several theological works. During his life-time he had amassed a considerable library of Church music, which, at his death, he bequeathed to the Minor Canons of S. Paul's to be divided equally among them.

The first organist appointed to Old S. Paul's after the Restoration was Albertus Bryan, a pupil of John

* Several other Minor Canons of S. Paul's were, in later times, choristers of Magdalen.

† The Rev. John Pridden, one of the Minor Canons of S. Paul's from 1782 to 1825, mentions in his manuscript collections that "James Clifford, senior Cardinal, went first to dwell in one of the four houses then newly built, and called S. Paul's College (after the dreadful fire) on the 8th of August, 1682."

Tomkins. He succeeded Adrian Batten, in all probability in 1640, but shortly afterwards was deprived of his post by the Parliamentary government. He was, however, reinstated at the Restoration, as stated above.

The words of several of Bryan's anthems were given in *Clifford*, but he is now chiefly remembered as the composer of a Morning, Communion, and Evening Service in the key of G, in which much contrapuntal ingenuity is displayed. Dr. Boyce thought highly of this composition, and regretted his inability to give it a place in his *Cathedral Music*. It was, however, subsequently printed by Arnold in his collection, and later on by Vincent Novello in *The Cathedral Choir Book*, 1847.

When the Great Fire of 1666 destroyed S. Paul's, Bryan was appointed organist of Westminster Abbey, in succession to Dr. Christopher Gibbons, second son of the great Orlando. Three years later he died, and his remains were interred in the cloisters of the aforesaid church.

During the rebuilding of S. Paul's the services were carried on in a temporary erection hastily fitted up by Wren; so the various choral appointments continued to be made.

Michael Wise was appointed to the Almonry on Jan. 27th, 1686. In the next year, however, he died, and Dr. John Blow was nominated his successor. As both these composers seem more properly to belong to the Chapel Royal and Westminster Abbey respectively, it is not thought expedient here to take up space with an account of their lives and labours. We will, therefore, pass on to composers more closely connected with S. Paul's.

About this time one of the Canons Residentiary distinguished himself considerably as a practical musician. Allusion is made to the Rev. William

Holder, D.D., who was likewise Sub-dean of the Chapel Royal, a Prebendary of Ely, Sub-Almoner to the King, and Rector of Blechingdon, Oxon.

Dr. Holder published in 1694, a *Treatise on the Natural Grounds and Principles of Harmony*—a work drawn up, judging from the preface, for the use of the choir of the King's Chapel. This curious treatise renders the philosophical theory of sound and the doctrine of intervals perfectly clear to the general reader, whom he enables easily to make himself master of these subjects, without possessing much mathematical knowledge. A second edition appeared in 1701, and a third in 1731, to which was added *Rules for Playing a Thorough Bass*, by Godfrey Keller.

Canon Holder was a strict disciplinarian and most punctilious in the attendance and behaviour of his choir-men. That sweet composer, but somewhat turbulent spirit, Michael Wise, who had, no doubt often fallen under his displeasure, was wont to nickname him, Mr. *Snub*-dean. He is said to have gained some celebrity for his skill in the instruction of the deaf and dumb. Upon this subject he wrote a treatise called *The Elements of Speech*, a proceeding which appears to have entangled him in a controversy with Dr. Wallis, who likewise claimed the invention.

One cannot help regretting that it did not fall to Holder's lot to fill the Precentorship of S. Paul's. Had this been so, a precedent might have been established, and never afterwards departed from. It is generally known, that in cathedrals of the Old Foundation, the office of Precentor has been, and still is, as a rule, held by a man totally incompetent to distinguish one note from another. This was the case at S. Paul's until quite recently. There have been, to be sure, a few exceptions, notably Creghton of Wells, Mason of York, and in our day, Sir Frederick

Ouseley of Hereford, of whom as a churchman and a musician Englishmen ought to be justly proud.

Dr. Holder died at the red-brick house which he occupied in Amen Court, as Canon Residentiary of S. Paul's, on January 24th, 1697 (Eve of the Conversion of S. Paul) and was interred in the crypt beneath the newly-finished choir of the Cathedral. A large mural tablet fixed on the wall near one of the south windows in the crypt, described in an old work on London as "enriched with festoons and mantling; elevated between two cherubims," commemorates Dr. Holder and his wife Susanna, sister of Sir Christopher Wren. An interesting portrait of Dr. Holder is in the possession of the writer.

The following compositions by Holder are preserved in the valuable music library at Ely Cathedral.

SERVICE.

Magnificat and Nunc Dimittis in C.

ANTHEMS.

*Arise, O Lord.
Great is the Lord.
I look for the Lord.
I waited for the Lord.
My heart is fixed.*

*O praise our God, ye people.
Out of the deep.
The Lord is King.
The Lord is my Shepherd.
Thou, O God art praised.*

In concluding this chapter it may be as well to mention that there were two other clerical musicians who applied themselves sedulously to improving the music in their cathedrals after the Restoration, and doing their utmost to repair the ravages committed upon it during the Interregnum, viz., Dr. Henry Aldrich, Dean of Christ Church, Oxford, and Dr. Robert Creighton, Canon Residentiary and Precentor of Wells Cathedral.

CHAPTER III.

ORGANISTS AND COMPOSERS OF THE NEW CATHEDRAL
DURING THE EIGHTEENTH CENTURY.

The death of Dr. Holder left us, it will doubtless be remembered in 1697, in which year the choir of the new cathedral was opened for divine service—an event which is most fitly narrated in the words of England's great historian, Lord Macaulay.

“At a council which was held a few hours after the King's public entry, the 2nd Dec. was appointed to be the Thanksgiving for the Peace. The Chapter of S. Paul's resolved that, on that day, their new cathedral, which had been long slowly rising on the ruins of a succession of pagan and Christian temples, should be opened for public worship. William announced his intention of being one of the congregation. But it was represented to him, that, if he persisted in that intention 300,000 people would assemble to see him pass, and all the parish churches in London would be empty. He therefore attended the service in his own chapel at Whitehall. . . . At S. Paul's, the magistrates of the city appeared in all their state. Compton was, for the first time, seated on a throne rich with the sculpture of Gibbons. When the prayers were over the Bishop exhorted the numerous and splendid assembly. His discourse has not been preserved; but its purport may be easily guessed, for he took for his text that noble song, ‘I was glad when they said unto me, we will go unto the Lord.’”

These same words formed the subject of the anthem, composed expressly for the occasion by Dr. Blow. A copy of this anthem which (like many of

Blow's compositions) was never printed, is in the Ely Cathedral collection. Inscribed thereon is the following note :—"Dr. Blow, Hampton Town, Oct. ye 15, 1697. *Anthem for ye opening of S. Paul's Cathedral, 1697.*"

The magnificent organ was completed in time for the opening ceremony. Bernhardt Schmidt, a German commonly called Father Smith, and who had been very generally employed in building cathedral organs to replace those destroyed during the Civil War, was the builder. The cost—£2,000—was a large sum of money in those days, but the result proved that it was well expended.

Sir Christopher Wren, with his usual great foresight, much wished to place the organ over the northern choir-stalls as in the old cathedral, in order that there might be an uninterrupted view from West to East, and also that the dome might be utilized for congregational purposes. In this design, however, he was over-ruled by the Building Commissioners, who wished to follow the traditions of all the other cathedrals, and to have an enclosed choir with return-stalls and a western organ screen. Upon this screen Wren was compelled to place the instrument.

The contract for the organ was dated and signed Dec. 19th, 1694, and it was to consist of "Great and Chayre (choir) organs and echoes"; it was to be completed by Lady Day, 1696, and to receive the approval of several eminent musicians, "particularly Dr. John Blow."

Schmidt's contract was for the inside of the organ only; the case being provided for and designed by Wren. It appears that after the contract was signed Schmidt extended his design considerably, and at his own expense. He had previously furnished Sir Christopher with the dimensions of the case he would require for his twelve-foot organ, and he now wished to have them increased. Wren, however, gave him a

most decided negative, declaring that his building was already spoilt "by the confounded box of whistles."

Schmidt had his revenge on the great architect by letting the larger open diapason pipes in the two side towers protrude nearly a foot through the top of the case, in a most ungainly fashion. For this circumstance, however, we are indebted to Wren, for his altars, surrounded by stately angels, who seem to appear as if standing in awe, at "the glorious majesty of the Lord."*

A more harmonious and beautiful organ-case has probably never been designed than that of S. Paul's, so admirably does it match that wonderful range of stalls with their carvings of musical instruments, cherubim, fruit, flowers, and foliage, in oak and lime-tree wood, by the hand of that consummate master, Grinling Gibbons.†

The organ retained its position upon the screen, until the year 1860, when it was taken down during a rearrangement of the choir, in order to accomodate greatly increased congregations, and placed over the stalls on the North side—the position undoubtedly intended for it by Wren in the first instance. At the same time the screen was wholly removed; thus opening out the church from end to end. These works were, at the time, much criticised.

* A full account of the organ will be found in Appendix A.

† A most interesting and minute account of the payments which Gibbons received for the carvings about the organ-case and choir, and those of other artists for the enrichment of other parts of the Cathedral, will be found in Malcolm's "*Londinium Redivivum*," Vol. III., pp. 104-5.

It may be interesting to mention that below the *Subællæ* or "long seats," were some forms running the whole length of the stalls, on a portion of which the choir boys sat behind their brass desks. These were pulled out in a very ingenious manner, and appear to have excited the admiration of John Evelyn, the diarist, when he paid a visit to the choir Oct. 5th, 1695, and on which date he wrote:—"I went to S. Paul's to see the choir now finished as to the stone work, and the scaffold stuck both within and without in that part. Some exception might, perhaps, be taken as to the placing columns on pilasters at the East tribunal. As to the rest it is a piece of architecture without reproach. The pulling out the forms like drawers from under the stalls is ingenious."

In 1871 much dissatisfaction being felt at this condition of things, the organ was again removed, almost entirely rebuilt and greatly enlarged by Henry Willis from the designs of Dr. (now Sir) John Stainer. It was at the same time, divided into two portions and erected at either side of the entrance of the choir, the case being somewhat remodelled to suit its new position. The stalls of the Greater Dignitaries which were formerly returned under the screen, and which, since 1860, had been shamefully stowed away, were again brought to light, and arranged as we now see them.

It must be understood that, prior to the alterations (they cannot be termed improvements) spoken of in 1860, the organ-screen of S. Paul's did not stand flush with the huge eastern piers of the dome, but, where the present low marble *septum* and grilles stand, there was an iron railing with gates, supporting gas-standards.* The said gates gave admittance to a species of ante-choir (as at Ely after 1769, and before the removal of the screen in 1850) on either side of which, as the visitor entered, were the monuments of Nelson and Cornwallis. Facing the spectator was the solid wooden organ-screen, placed midway between the first bay of the choir westward, the space thus somewhat awkwardly cut off, and open to the side aisles, being filled up with grilles and gates. The monuments and iron railing, above alluded to, were not removed until 1871, when the flooring of the choir was considerably raised.

Great improvements were contemplated in the choir at this period (1871) such as stained glass, mural decoration, and a permanent altar-piece. Before this portion of the building, however, had been closed

* Gas was first introduced into the cathedral in 1822. Tom Moore, writing in his diary, under date May 6th of that year, observes :—"Went with Lord and Lady Lansdowne at 10 o'clock to S. Paul's, to see it lighted with gas, for, I believe, the first time."

for six months, preparations began to be made for the National Thanksgiving Day for the restoration to health of the Prince of Wales, on Feb. 27th, 1872; and the choir had to be hastily made ready for the ceremony, ere many things of importance could be undertaken.

Thus, ever since 1872, various ameliorations have been slowly made in the choir; among the most important being new seats of carved oak, to match Grinling Gibbons' work, for the vicars-choral; a new pavement of white marble; a *septum* of the same material, to support a low iron western screen and gates; new steps and balustrade of marble for the pulpit, and lastly the stately and elaborate reredos. The ingenious way in which the wood-work has been adjusted, and the rearrangement of old return-stalls generally carried out, is worthy of the highest praise. A portion of the original organ-screen with the well-known inscription to Sir Christopher Wren, formerly facing the dome, has been set up at the end of the North transept, where it forms a species of inner porch. The other portion which formerly faced the Altar, is now in a corresponding position in the South transept. The beautifully-veined columns of blue and white marble of Wren's organ-gallery, together with Gibbons' delicate and life-like carvings in wood, deserve the most careful examination.

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The first organist appointed to the new cathedral was Jeremiah Clark, familiarly called by his associates "Jerry Clark." He received his first musical education as a chorister of the Chapel Royal under Blow, who, on the death of Wise in 1687, as previously stated, became Almoner and Master of the Boys at S. Paul's. In 1693 Clark who had previously been organist of Winchester College, came to London

on being appointed Blow's successor in the Almonry. It has been asserted that Blow resigned this post in order that his pupil Clark might be appointed ; much in the same way as he yielded his post of organist at Westminster Abbey in 1682, to another pupil, the gifted Henry Purcell. This, however, is not very likely to have been the case. Blow, no doubt resigned at S. Paul's from conscientious motives, finding so many offices incompatible, for it should be known that he was already organist and Master of the Children of the Chapel Royal and Composer in Ordinary to the King. Moreover, Deans and Chapters in the times of which we are now speaking, were very jealous of their vested interests, as they are to this day, and it is by no means probable that they would have permitted any such an arrangement to take place.

On June 6th, 1699 Clark was admitted to his probation as vicar-choral of S. Paul's, but does not appear to have been fully admitted until Oct. 1705, "post annum probationis completum," no explanation being forthcoming among the Chapter Records for the long interval which had elapsed.

In 1700, Clark was "sworne in" together with his friend William Croft, as Gentleman Extraordinary of the Chapel Royal, with the reversion of an organist's place whenever it should "fall voyd" as the Cheque Book of the Chapel Royal informs us.

Four years later, on May 15th, "Mr. Peggott, organist of His Majesty's Chappell, departed this life," and on account of this Clark and Croft were made joint organists. When the former died in 1707, the latter was left sole organist.

The Church compositions of Jeremiah Clark are usually of an elegiac and pathetic character, and the story of his strange and mournful end was still more indicative than his music, of a sensitive and melancholy

mind. It was as follows :—" Taking seriously to heart his rejection by a lady in a condition far above his own, he determined to commit suicide. Being at the house of a friend in the country, he took an abrupt resolution to return to London ; his friend having observed in his manner marks of great dejection furnished him with a horse and a servant. Riding along the road a fit of melancholy seized him ; upon which he dismounted, and giving the servant his horse to hold, went into a field, in the corner whereof was a pond and also trees, and began a debate within himself whether he should there end his days by hanging or drowning. Not being able to resolve on either, he thought of making what he looked upon as chance, the umpire, and drew out of his pocket a piece of money, and tossing it into the air, it came down on its edge and stuck in the clay. Though the declaration answered not his wish, it was far from ambiguous, as it seemed to forbid both methods of destruction ; and would have given unspeakable comfort to a mind less disorganised than his own. Being thus interrupted in his purpose, he returned and mounting his horse rode on to London, and in a short time shot himself."

Unfortunately the story of this romantic attachment and suicide, which every English musical historian has alluded to, has lately been contradicted by a contemporary broadsheet, discovered by Mr. Barclay Squire. It is a large and single sheet, entitled *A Sad and Dismal Account of the Sudden and Untimely Death of Mr. Jeremiah Clark, one of the Queen's Organists, who shot himself with a screw pistol at the Golden Cup in S. Paul's Churchyard on Monday morning last, for the supposed love of a Young Woman, near Pater-Noster Row.*

" The account " (says Mr. Barclay Squire, in a Memoir of Clark, contributed to the tenth volume of the

Dictionary of National Biography) "states how Clark, a bachelor, with a salary of over £300 a year, about 9 o'clock Monday morning last, was visited by his father and some friends at which he seemed to be very chearful and merry, by playing on his musick for a considerable time which was a pair of organs in his own house, which he took great delight in, and after his father had gone, returned to his room, when, between 10 and 11 o'clock, his maid-servant heard a pistol go off in his room, and, running in, found he had shot himself behind the ear. He died the same day about 3 o'clock. The occasion . . . is variously discoursed; some will have it that his sister marrying his scholar (Charles King) which he feared might in time prove a rival in his business, threw him into a kind of melancholy discontent." "Very curious discrepancies" (continues Mr. Squire) "exist as to the exact date when Clark shot himself. Burney (followed by Fétis) says the event took place in July 1707; the first edition of Hawkins fixes it as Nov. 5th, 1707 in which he has been followed by Mendel, Baptie and Brown. But Hawkins left a copy of his History in which he had made numerous corrections, and in this the date appears Dec. 1st, 1707, which date is given in the 1853 edition of the work. In the Chapel Royal Cheque Book is an entry signed by the Sub-dean to the effect that, on Nov. 5th, 1707, Croft was admitted into the organist's place, 'now become voyd by the death of Mr. Jeremiah Clark,' and in Barrett's *English Church Composers* (p. 106), is a statement that the books of the vicars-choral of S. Paul's contain an entry to the effect that on 'Nov. y^e first Mr. Jerry Clark deceased this life.' These various accounts seem quite irreconcilable, but the following facts throw some light on the subject. I. In 1707, Nov. 5th was a Wednesday, and Nov. 1st a Saturday, while Dec. 1st was a Monday. The latter date, therefore, tallies

with the broadsheet account (published by John Johnson "near Stationers' Hall" and therefore close to Clark's house) within a week of the event, though no entry of the exact date of publication can be found at Stationer's Hall. II. The burial of Jeremiah Clark on Dec. 3rd, 1707. III. Administration to his goods was granted by the Dean and Chapter of S. Paul's to his sister, Ann King, on Dec. 15th. The entry in the Chapel Royal Cheque Book, was probably not made at the time, and so November might easily have been written for December. The order of the entries, preceeding and following it, is this: 28th Jan. 1703; 24th March, 1710—11; 25th May, 1704; 5th Nov., 1707; 12th June, 1708. The entry also is not witnessed. With regard to the quotation from the records at S. Paul's everything points to its being either a mistake or a misprint."

Clark's death was alluded to by the coarse poet, Edward Ward, who, in his work *The London Spy*, concluded what was intended to be a pathetic ode, with these lines:—

Let us not therefore wonder at his fall,
Since 'twas not so unnatural
For him who lived by Canon to expire by Ball.

The Chapter House in S. Paul's Churchyard has usually been pointed out as the scene of Clarke's melancholy suicide; it is more probable, however, that it was the Almonry House or choristers' residence which stood close by. According to another story, his former fellow chorister, old John Reading, happened to be passing through the churchyard at the time, and hearing shots fired, rushed in and found his friend in the agonies of death.

Thus died Jeremiah Clark, nearly at the same early age which was fatal to Pelham Humphreys, Henry Purcell, Mozart, Schubert, Weber, Mendelssohn, and Goetz.

Two Morning Services * (consisting of *Te Deum* and *Jubilate*) by Clark in the keys of G and C minor, were published by Dr. Rimbault in his admirable collection of Cathedral Services which appeared in 1847, while a portion of a Communion Service in A minor, comprising a *Sanctus* and *Gloria in Excelsis*, was given by Dr. Arnold in the first volume of his *Cathedral Music*, published in 1790.

Of Clark's anthems the following (as far as the writer has been able to discover), are the only ones which have been printed. He was, by no means, a prolific writer, for his untimely death occurred well nigh before his genius had time to expand itself.

<i>Bow down thine ear</i> (verse à 3 v.)	} Printed in Page's <i>Harmonia Sacra</i> , a collection of Anthems. 3 vols, 1800.
<i>O Lord God of my salvation</i> (full à 6 v.)	
<i>The Lord is my strength</i> (verse à 3 v.)	
<i>How long wilt Thou forget me</i> (treble, solo, and chorus)	} Printed in Boyce's <i>Cathedral Music</i> .
<i>I will love Thee, O Lord</i> (verse à 2 v.)	
<i>Praise the Lord, O Jerusalem</i> (full à 4 v.)	
<i>Praise the Lord, O my soul</i> (verse à 3 v.)	} Printed in <i>The Cathedral Magazine</i> , a collection of Anthems. c. 1767.
<i>The Lord is full of compassion</i> (ditto)	

Perhaps the highest flight of Clark's genius is his anthem "I will love Thee, O Lord." This fine piece of music is more frequently performed than anything else of Clark's. It is one of the most vigorous and

* These two services were printed by Dr. Rimbault from a folio score-book used by Clark himself in the organ-loft of S. Paul's. It was entirely in the hand-writing of Charles Badham, one of the Vicars-choral, and contained, besides the services in question, the following anthems by Clark:—"I will love Thee" (Thanksgiving Anthem, Aug. 23rd, 1705); "Praise the Lord, O my soul"; "O Lord, rebuke me not" (written for John Elford's voice); "The Lord is full of compassion"; "How long wilt Thou forget me"; "Bow down thine ear"; "The Lord is my strength" (Thanksgiving Anthem, June 27th, 1706). Another interesting MS. volume also formerly in the possession of Dr. Rimbault, contained two Communion Services and fifteen Anthems by Michael Wise.

musician-like anthems produced at the beginning of the last century, abounding in deep pathos, and in what we should term, dramatic force, were we speaking of secular music. The composer evidently bestowed more than ordinary care upon it, and studied bringing into expressive relief the contrasts of divine poetry. At certain of our cathedrals the MS. copies of this anthem differ considerably from the version furnished by Boyce in the third volume of his *Cathedral Music*.

Some of Clark's anthems, as before remarked, are written in an exceedingly pathetic and elegiac vein, especially "Bow down Thine ear" and "O Lord God of my salvation." In fact, expression and tenderness are so much his characteristics that he has justly been termed "the musical Otway of his time."

Clark could, however, occasionally shake off his boding thoughts, and produce such quaint and sprightly strains as those to be found in the anthem, "Praise the Lord, O Jerusalem," written for the coronation of Queen Anne and performed at one of her state visits to S. Paul's.

Some fine solid psalm-tunes were composed by Clark; one of them, "S. Magnus," or "Nottingham," has found a place in many modern hymnals, and is still frequently sung in our churches. A double chant in F sharp minor was adapted from one of Clark's pieces by Sir John Goss, and included in his collection of chants published in 1841.

It is worthy of remembrance that Clark was the original composer of Dryden's celebrated Ode, "Alexander's Feast," which was performed at Stationers' Hall on S. Cecilia's Day, Nov. 22nd, 1697. The music, however, was not printed at the time, and is now lost. He likewise wrote a Cantata, *The Assumption*, and, in conjunction with Daniel Purcell, organist of Magdalen College, Oxford, an opera entitled *The*

Indian Princess. Numerous other operas and musical pieces, harpsichord lessons, and songs, appeared from his pen. Many of the last-named were included in the various collections of the day.

Richard Brind was the next organist of S. Paul's. Of his biography but little appears to be known, and of his compositions rather less. The words, however, of five of his anthems were given in Dr. Croft's collection of 235, entitled *Divine Harmony*, in 1712. We will pass on, therefore, to a more important personage, his famous pupil, Maurice Greene, who succeeded him on his death in 1718.

Maurice Greene, the son of the Rev. Thomas Greene, D.D., Rector of S. Olave, Old Jewry, in the City of London, was born in 1692. Having a sweet voice he was placed, in 1706, in the choir of S. Paul's under the tutelage of Jeremiah Clark, and after the death of that composer a year later, continued a pupil of his brother-in-law, Charles King, a gifted, but badly-trained musician. Four years later Greene was articled to Brind, and, in 1718, succeeded him in his important post, having previously officiated at the parish churches of S. Dunstan, Fleet Street, and S. Andrew, Holborn. To the former of these posts he succeeded mainly through the influence of his lawyer uncle, Serjeant Greene, while the latter he obtained after a sharp competition with John Isham, Edward Purcell, and others.

On the death of Dr. Croft in 1727, Greene, who had already greatly distinguished himself in his profession, was appointed his successor as one of the organists and composers of the Chapel Royal, and in this capacity, more so perhaps than in that of S. Paul's, his anthems were written. Three years later the professorial chair of music at Cambridge fell vacant by the death of Dr. Thomas Tudway, who had held it since 1705, and our composer was elected,

having at the same time the degree of Doctor in Music conferred upon him. His exercise upon this occasion was a setting of Pope's "Ode on S. Cecilia's Day." The poet, at Greene's request, made considerable alterations in the poem and introduced a new stanza, "Amphion thus bade wild dissensions cease."

In 1736 Greene succeeded John Eccles as Master of the King's Band of Musicians, a post afterwards held by Dr. Boyce, and during the early part of the present century, by that charming composer of artless English melody, William Shield.

Greene's later years were spent in comparative affluence, for the lawyer uncle already alluded to, bequeathed him a country house called Bois Hall near Abridge in Essex, an estate worth £700 a year. Being thus possessed of ample means, and the consequent leisure from teaching, etc., rising therefrom, he commenced an undertaking upon which he had long set his heart. He had, for some time, reflected on the corruptions that had taken place in English Church music, occasioned chiefly by the multiplication of copies, and the ignorance and carelessness of transcribers, and he formed the resolution of securing it against such injuries in future.

With this object in view he commenced collecting a great number of the services and anthems of our most distinguished composers from Tallis downwards. He then collated them (the most arduous part of the undertaking) and made considerable progress in reducing them into score, with the intention of giving the result of his labours to the public; but this he never accomplished; for, having by the year 1755, a conviction that his dissolution was not far distant he bequeathed by will, the whole of his materials to Dr. Boyce (himself a former chorister of S. Paul's) with the request that he would continue the work. Boyce

complied, and the honourable and scholarly way in which he finished the difficult task is well known.

It may not be uninteresting to mention that the idea of making a collection of cathedral music originated with Dr. John Alcock, organist and vicar-choral of Lichfield Cathedral, and another chorister of S. Paul's. He, about 1730, issued proposals for publishing by subscription the services and anthems of the great English masters. Being, however, opposed in his scheme by Greene, who announced his intention of presenting every cathedral in England with a set of the books, Alcock very generously gave up to him all the materials then in his possession.

Such was the origin of the famed compilation known as *Boyce's Cathedral Music*, of which the first volume appeared in 1760, the second in 1770, and the third and last in 1778, only a year before the death of the illustrious compiler, who, after Gibbons, Purcell, and Croft, probably takes rank as the greatest exponent of Anglican Church music.

During the earlier years of Greene's tenure of the organistship of S. Paul's, an unwieldy figure in a great white wig (well known to musical London) might frequently have been seen at the cathedral, crossing the empty space under the dome, presently disappearing under the organ-loft, and entering the choir. It was no less a person than George Frederick Handel, who was extremely fond of rambling down from his house in distant Brook Street to attend afternoon service, and to play upon the organ afterwards. Handel had a great liking for Father Schmidt's noble instrument, gaining access to the keyboard through his friendship with Greene.

The main attraction for Handel in the S. Paul's organ was the circumstance of its possession of a set of pedals, at this time quite a rarity in English organs.

Burney, the musical historian, writing an account of the Handel Commemoration of 1784, informs us that "on Handel's first arrival in England, from Greene's great admiration of this master's manner of playing, he had sometimes literally condescended to become his *bellows-blower*, when he went to S. Paul's to play on that organ, for the exercise it afforded him in the use of the pedals. Handel, after 3 o'clock prayers,* used frequently to get himself and young Greene locked up in the church together; and in summer often stripped unto his shirt, and played away until 8 or 9 o'clock at night."

It is not to be wondered that the composer of the grand *Organ Concertos* should have delighted to play upon an instrument whose compass not only extended down to the 16-feet C, but whose tone was then by far the most superb in the British Isles.

When some additions and improvements were made to the S. Paul's organ in 1724, we are informed in a contemporary newspaper called *Applebee's Weekly Journal* of August 29th, that, "their Royal Highnesses the Princess Anne and Princess Caroline came to S. Paul's Cathedral and heard the famous Mr. Handel (their musick-master) perform upon the organ; the Rev. Dr. Hare, Dean of Worcester, attending their Royal Highnesses during their stay there."

At the conclusion of afternoon service it was frequently Handel's practice to adjourn to the Queen's Arms Coffee House in S. Paul's Churchyard (where for many years, after 1755, the booksellers' trade sales were held) in company with some of the Minor Canons and Gentlemen of the Choir. In the large room of the aforesaid coffee-house there was a harpsi-

* In 1742 the hour of afternoon service was altered from 3 o'clock to a quarter past.—J. S. B.

chord, and here they amused themselves for hours playing, singing, and listening. On one of these occasions, Mr. Samuel Weeley, a bass-singer in the choir, informed Handel that some recently-published harpsichord lessons by Johann Mattheson were to be had at Mears' the music-seller's in the churchyard.* Handel sent out for them, there and then, and on their arrival sat down to the harpsichord, and played them through from beginning to end, without once rising from the instrument.

Latterly, Handel's friendship with Greene greatly cooled, when he found he had been paying equal court to his Italian rival, Giovanni Buononcini.

Greene's reputation as an ecclesiastical composer rests upon his *Forty Select Anthems*, originally published by Walsh, of Catherine Street, Strand, in two folio volumes in 1743. Their contents were as follows:—

Vol. I.

Solo anthems.	Verse anthems, à 3 v.
<i>Acquaint thyself</i> (alto).	<i>I will give thanks.</i>
<i>Let my complaint</i> (alto).	<i>Let God arise.</i>
<i>Lord, how are they increased</i>	<i>O God, Thou art my God.</i>
(alto).	<i>Put me not to rebuke.</i>
<i>My God, look upon me</i> (tenor).	Verse anthems, à 4 v.
<i>O sing un'o the Lord</i> (tenor).	<i>Arise, shine, O Zion.</i>
<i>Praise the Lord, O my soul</i>	Full anthems with verses.
(treble).	<i>I will sing of Thy power.</i>
Verse anthems, à 2 v.	<i>Lord, how long wilt Thou.</i>
<i>Blessed are they that dwell.</i>	<i>Lord, let me know mine end.</i>
<i>O praise our God, ye people.</i>	<i>O sing unto the Lord.</i>
<i>Praise the Lord, ye servants.</i>	Full anthem à 5 v.
<i>Sing unto the Lord.</i>	<i>O clap your hands.</i>

* During the last century several well-known music-publishers and musical instrument makers were located in S. Paul's Churchyard, the Cathedral services doubtless having the effect of drawing them into the neighbourhood. At C. and S. Thompson's (No. 75) was published about 1740, one of the earliest printed Collections of Chants, entitled, *Fifty Double and Single Chants, being the most favourite as performed at S. Paul's, Westminster, and most of the Cathedrals in England*, 8vo. Barak Norman and Nathaniel Cross, at

Vol. II.

Solo anthems.

Have mercy upon me (alto).
My soul truly waiteth (bass).
O Lord, grant the King (tenor).
The Lord, even the most mighty
God (bass).

Verse anthems à 2 v.

Blessed are those that are unde-
filed.
Behold, I bring you.
Hear, O Lord.
I will seek unto God.
O give thanks.
O God of my righteousness.

O Lord give ear.
O sing unto God.
The Lord is my shepherd.
Thou, O God, art praised.

Verse anthems à 3 v.

The King shall rejoice.

Verse anthems à 4 v.

God is our hope and strength.
Hear my prayer.
O how amiable.

Full anthems.

How long wilt Thou forget me
 (à 8 v.)
Let my complaint (à 5 v.)

There is much exquisite music in the above anthems, and it has been truly said that they combine the science and vigour of our earlier writers with the melody of the best Italian and German masters who flourished during the first half of the eighteenth century.

Greene, however, was not without his faults as a Church composer. His energies seem to have been concentrated upon his solos, duets, and verses, many of which he extended to a most undue length. Notwithstanding this, certain of them are quite unapproachable for delicacy and propriety of expression. Like several of his contemporaries (Kent, for example) Greene was too apt to lose sight of that most essential part of an anthem, namely the chorus. In many instances, he treated it as a mere finale.

"Acquaint thyself," is perhaps the happiest specimen of Greene's style as a composer of solos, and the short final chorus, "The Lord will deliver the

the sign of the Bass Viol, were esteemed makers of violins. The music-shops of Hare and Mears were also celebrated. Thompson's shop was afterwards Button and Whittaker's, and here, in 1809, appeared Dr. Clarke-Whitfield's edition of Handel's vocal works, noteworthy as being the first to which a separate part was provided for the organ or pianoforte, all previous editions such as Walsh's and Arnold's having merely a figured bass,

righteous, He will save the humble man," is exceedingly soothing and beautiful. James Bartleman, the celebrated bass-singer (1769-1821) when a chorister of Westminster Abbey, had a remarkable contralto voice, and his singing of the aforesaid solo was always considered a great feature.

"Arise, shine, O Zion," "O Lord give ear," "My God, look upon me," and "The Lord, even the most mighty God hath spoken," are probably among the anthems which also display Greene's abilities as a writer of solos and verses to the greatest advantage.

As a composer of full anthems in four, five, and six parts, Greene was perhaps second only to Croft. This may be seen by an examination of the scores of "Let my complaint," "I will sing of Thy power," and "O clap your hands."

"Thou, O God, art praised in Zion" has a very beautiful finale, consisting of a bass solo and chorus to the words "Thou visitest the earth." This movement, together with another anthem, "God is our hope and strength" is more frequently performed in our cathedrals than anything else of Greene's at the present day. The last-named has many passages of extreme grandeur and beauty, whether we consider the verse or the chorus.

Vincent Novello issued a reprint of the *Forty Select Anthems* about 1846. The same order was followed in the placing of the pieces as in the original edition, but an organ part was added, there having been formerly only a figured-bass for the guidance of the performer. Another reprint was issued somewhat earlier by Lonsdale, and the following verse anthems, several of which had not previously been published, formed a third or supplementary volume :—

Have mercy upon me, à 3 v.
Hear my crying, à 2 v.
Hear my prayer, à 3 v.

I will always give thanks, à 3 v.
I will magnify Thee, à 2 v.
Like as the hart, à 2 v.

O give thanks à 2 v. | *The Lord is my strength*, à 3 v.
O Lord our Governor, à 3 v.

Certain of the *Forty Select Anthems* were published separately by Greene under the title of *Six Solo Anthems as perform'd before His Majesty at the Chapel Royal for a Voice alone, with a Thorough Bass for the Harpsichord or Organ*, viz:—

- | | |
|---|---------------------------------------|
| 1. <i>Acquaint thyself.</i> | 4. <i>My God, look upon me.</i> |
| 2. <i>Let my complaint.</i> | 5. <i>Praise the Lord, O my soul.</i> |
| 3. <i>Lord, how are they increased.</i> | 6. <i>Sing unto the Lord.</i> |

In Arnold's collection of *Cathedral Music* were given the following, none of which had previously appeared in print:—

- | | |
|---|-------------------------------------|
| * <i>Hear my prayer</i> (verse à 4 v.) | <i>O Lord I will praise Thee</i> |
| <i>I will magnify Thee</i> (verse à 2 v.) | (verse à 3 v.) |
| <i>Like as the hart</i> (verse à 2 v.) | <i>O praise the Lord of heaven</i> |
| <i>O God, Thou hast cast us out</i> | (verse à 4 v.) |
| (verse à 3 v.) | * <i>Praise the Lord, O my soul</i> |
| <i>O Lord God of hosts</i> (solo). | (solo). |

In Page's *Harmonia Sacra* (3 vols, folio, 1800), were included these seven from unpublished MSS:—

- | | |
|---|---|
| <i>Bow down Thine ear</i> (full à 6 v.) | <i>O Lord, look down from heaven</i> |
| <i>Hear my crying</i> (verse à 2 v.) | (verse à 3 v.) |
| <i>I will always give thanks</i> (verse à 3 v.) | <i>Save me, O God</i> (solo). |
| <i>Ponder my words</i> (verse à 2 v.) | <i>The Lord is my strength</i> (verse à 3 v.) |

Lastly, in a small collection of anthems published by Birchall and Andrews (now Mills) at the sign of the Handel's Head, New Bond Street, towards the close of the last century, were given the following:—

- | | |
|---|--|
| <i>I call with my whole heart</i> (full à 5 v.) | <i>Hear my prayer</i> (verse à 3 v.) |
| | <i>I cried unto the Lord</i> (full à 5 v.) |

It cannot be said that Greene made any very marked success as a writer of services. His Morning and

* Entirely different from the settings to the same first words in the *Forty Select Anthems*.

Evening Service in the key of C major, given in the second volume of Arnold's *Cathedral Music*, is much too elaborate and intricate to be universally popular in choirs, and appears to be rarely, if ever, performed. The original score in the composer's handwriting had upon it a note to the following effect: "Begun at Fareham Castle in May 1737, and finished in London in June following."

Among Greene's miscellaneous compositions may be mentioned a Festival Te Deum in D, written for the Thanksgiving Service held at S. Paul's for the Suppression of the Rebellion of '45; the oratorios of *Jephtha*, and *The Force of Truth*; several masques, pastoral operas, odes, canons, catches, harpsichord pieces, songs, and organ-voluntaries. One of the last named, an overture, has recently been re-published.

To the above must be added a single chant in B flat, included in many collections; likewise two or three psalm-tunes, still to be met with in some modern hymnals.

Dr. Greene suffered from a personal deformity, but this circumstance does not appear to have debarred him from entering into society, where, on account of his affability and polished manners, he was a great favourite.

The Gentleman's Magazine of 1755 states that Dr. Greene died on December 1st of that year, at Bois Hall, Essex. He was buried in the rectorial vault beneath the church of S. Olave, Old Jewry. This church, so familiar to passers down the Old Jewry by its fine Wrennian east end and curious obelisk tower, was, a few years ago, marked out for demolition. At the time of the removal of the church all bodies buried in the vaults were to be re-interred in a suburban cemetery, unless the friends came forward and claimed them. It was then suggested that, provided none of Dr. Greene's relatives claimed his

remains, they might be deposited in S. Paul's. This was accordingly done through the instrumentality of Sir John Stainer the organist, and Dr. W. A. Barrett, one of the vicars choral of the Cathedral.

The coffin, containing the composer's remains, having been satisfactorily identified in the vaults of S. Olave's, was, at half-past six o'clock on the morning of Friday, May 18th last, brought through the silent streets, in a plain hearse, to the Cathedral, and immediately carried to the crypt, where it was deposited in the grave of Dr. Boyce. The stone was then replaced, and by the time of the 8 o'clock Morning Prayer the floor of the crypt had resumed its wonted aspect. No ceremony took place at the re-interment, but at the 4 o'clock Evensong the composer's fine anthem, "God is our hope and strength," was performed, and at the conclusion of the Office, the members of the Cathedral staff, and a number of musical men, gathered round the grave to hear a short account of the affair from Dr. W. A. Barrett, who concluded his remarks by observing, "Here we hope his bones may rest for ever, unless S. Paul's Cathedral is required for City improvements."

It was with great propriety that the remains of Dr. Greene were placed in the same grave as those of Dr. Boyce, who was, as we have previously seen, his literary executor, and his successor in the editing and publishing of that great work, *The Cathedral Music*.

The following inscription has since been placed underneath that of Boyce: *Here also rest the remains of Dr. Maurice Greene. Born 1695, died 3 Dec.* 1755. Organist of this Cathedral, 1718—1755. Removed from the Church of S. Olave, Jewry, on its demolition, and re-interred here on 18 May, 1888.*

* This date is not reconcilable with that given in the "Gentleman's Magazine."—J. S. B.

It must not be forgotten that Greene, in conjunction with his friend, Michael Festing (an eminent performer on, and composer for, the violin) was one of the founders of that most valuable institution, the Society of Musicians. It originated as follows :—

Festing being seated one day at the window of the Orange Coffee House in the Haymarket, in company with Weidemann the flautist and Vincent the oboist, they observed two very nice-looking and intelligent boys driving milch asses. On enquiring, they found them to be the orphan sons of Kytch, an eminent but imprudent German oboist, who had settled in London, and there recently died, literally in the street, from sheer want. Shocked by this discovery, Festing consulted with Greene and other musicians, and the result was the establishment of the Society of Musicians for the support of decayed musicians and their families.

Festing's only son, the Rev. Michael Festing, rector of Wyke Regis, Dorset, married the only child of his father's most intimate friend, Dr. Maurice Greene. From this union sprang many descendants to perpetuate the name of Festing, and it appears that not many years since a Hertfordshire innkeeper was living, rejoicing in the name of Maurice Greene Festing.

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The minor canons of S. Paul's have frequently been noted for their musical abilities. We have already had instances of this in the cases of Barnard and Clifford. Until comparatively recently they sat with the vicars-choral in the sub-stalls, and, when they attended in a body, formed a most important addition to the somewhat meagre adult choral staff. Many of them have attained to very great ages, and

of this there is a striking illustration at the period of which we are now treating.*

The Rev. Sampson Estwick, the case in point, began his education as one of the first set of children of the Chapel Royal after the Restoration, under Captain Henry Cook, having for his fellow-choristers Pelham Humphrey, Michael Wise, John Blow, and William Turner.

Designed for the Church, Estwick was sent to complete his studies at Christ Church, Oxford, where he formed a strong friendship with the versatile Dean Aldrich, who is reported to have composed for Estwick, two other friends, and himself, his curious "Smoking Catch," which is so constructed as to allow each singer time for his puff.

While at Oxford, Estwick greatly distinguished himself by his musical abilities, and composed, in conjunction with Richard Goodson, organist of Christ Church, and Professor of Music in the University, a set of Latin and English *Odes*, performed in the Sheldonian Theatre at various Commemorations.

* In modern times the Rev. J. W. Vivian, appointed on April 1st, 1816, died on April 17th, 1876, aged 91, and the Rev. Rd. Collier Packman, appointed June 8th, 1822, died on January 27th, 1875, aged 83. The Rev. Christopher Packe, appointed April 30th, 1817, died at a very advanced age in 1878. It may be interesting to observe that in foreign cathedrals, length of service on the part of the clerical and lay officials, is of as frequent occurrence as in our own. To take a case in point:—During a recent visit of the writer to Amiens he was informed that M. Retel, the serpent-player of the cathedral, had just died, at the age of 90, having passed 81 years of his life in the service of the Cathedral! He was one of the first-appointed children of the choir when the services were re-established after the Reign of Terror. In 1816 he became serpent-player of the cathedral, until the place of that instrument was taken by the small chour-organ, for the accompaniment of the plain-song. In the same month that he died the serpent was re-introduced at a solemn service held at Amiens, and in spite of his 90 years he performed with the greatest ability on his beloved instrument. M. Retel saw nine bishops occupy the throne of that glorious cathedral, Amiens. Those unacquainted with the nature of the serpent may like to know that it is a powerful bass wind-instrument, consisting of a tube of wood covered with leather, furnished with a mouth-piece like a trombone, ventages and keys, and twisted into a serpentine form; hence its name. Its compass extends from B flat below the bass stave, to C in the third space of the treble clef, including every tone and semi-tone. It is, however, a difficult instrument to play, and, in the hands

Several of these bore reference to the Duke of Marlborough's victories and other political occurrences. On S. Cecilia's Day, November 22nd, 1696, he preached a sermon in Christ Church Cathedral upon the occasion of the Anniversary Meeting of the Lovers of Musick. This was subsequently printed. On Jan. 30th, 1698, Estwick preached a sermon at S. Paul's upon the occasion of the annual service for the Martyrdom of King Charles I. A copy of this discourse is preserved in the Library of the Corporation of London at Guildhall.

When this sermon was preached, Estwick had been a minor canon of S. Paul's for six years. He held in succession the livings of S. Michael, Queenhithe, and S. Helen, Bishopsgate. In 1703 he was an unsuccessful candidate for the Gresham Professorship of Music. At the time of his death, which took place in February, 1739, he was Senior Cardinal of S. Paul's.

"This venerable servant of the Church," wrote Sir John Hawkins in 1776, "still survives in the remembrance of many persons now living. Bending beneath the weight of years, but possessing his faculties and even his voice, which was a deep bass, to the last, he constantly attended his duty at S. Paul's; habited in a surplice, and with his bald head covered with a black satin coif, with gray hair round the edge of it, exhibited a figure, the most awful that can be well received."

Two of the vicars-choral living about this same period, viz., John Elford and Dr. William Turner, must not be passed over without a few words of mention.

The first-named of these was a gifted counter-tenor

of an indifferent performer, is apt to become decidedly unpleasant. The serpent is now rarely met with in the French cathedrals, but in out-of-the-way village and town churches it may occasionally be heard. In Wild's very fine coloured print, representing the choir of Amiens during the celebration of High Mass (in the possession of the writer), a pair of serpents form a very prominent feature. They were played from the subsella, close to the Cantors' desks.

singer, so much so that John Weldon, one of the sweetest of English Church composers (at the time organist of the Chapel Royal), wrote a set of Solo Anthems, expressly to display his voice. Elford was likewise a gentleman of the Chapel Royal, and a lay vicar of Westminster Abbey. The same three appointments were held by William Turner, who began his musical career as one of the first set of children of the Chapel Royal after the Restoration, together with Humphrey, Blow, and Estwick. An anthem is still in existence, composed by the above three boys when choristers, to the words, "I will alway give thanks," usually denominated "The Club Anthem." Dr. Boyce was of opinion that it was intended as a memorial of the strict friendship existing between the three young composers. Each agreed to set different verses and to connect and form them into a regular anthem. Turner preceeded Doctor in Music at Cambridge in 1696, and had the singular honour of being a gentleman of the Chapels Royal to seven kings and queens successively. His voice was a fine high counter tenor. He died on January 13th, 1740, at a great age, and was buried in the cloisters of Westminster Abbey, in the same grave and at the same time as his wife Elizabeth, whose death took place four days before his own, after their having been married by a few years short of seventy, and having lived together in the utmost amity and affection. Their only daughter, Elizabeth, was married to John Robinson, Croft's successor in 1727, as organist of Westminster Abbey, and composer of the familiar double chant in E flat, said to have been the favourite of George III.*

Turner's Church compositions were not particularly

* Robinson was one of the children of the Chapel Royal under Dr. Blow and according to the "Succinct Account" given in Boyce's *Cathedral Music* vol III., was "a most excellent performer on the organ." It was during his tenure of the Abbey organistship that the new instrument was erected by Schreider and Jordan, and used for the first time on Aug. 1, 1730 the an-

numerous. Two services in E minor and A minor were included in the extensive collection of MS. Church music, made by Tudway for the Earl of Harley, now in the British Museum, together with the following anthems:—

Behold now, praise the Lord.

Lord, Thou hast been our refuge (also printed in the 3rd volume of Boyce).

O praise the Lord.

The King shall rejoice.

The Lord is righteous.

A singularly melodious and beautiful anthem, "Lift up your heads," an excellent specimen of the short full style then in vogue, was printed in *The Parish Choir*, in 1848.

The Almoner and Master of the Boys at S. Paul's during Greene's tenure of the organistship was Charles King, who gained considerable reputation on account of the large number of services he wrote, a circumstance which gave rise to the sarcastic pun of Greene (who appears to have thought it remarkably funny, for he was fond of repeating it), that "Mr. King was a very serviceable man."

This serviceable composer, then, was born at the good old town of Bury S. Edmunds in 1687. In 1693 he was sent up to London, and placed in the choir of S. Paul's, with Blow for his master. On the resignation of that composer very shortly afterwards, he continued his studies under Jeremiah Clark, to whose office, as Almoner, he eventually succeeded.

During his early manhood, King remained in the choir as a supernumerary singer, with the modest sum of £14 as his annual stipend. In 1707 he became Almoner and Master of the Choristers, and in the same

them sung on the occasion being that wonderful one of Purcell's, "O give thanks." A very curious print is in the possession of the writer. It represents John Robinson, seated at an organ, with a double row of keys, in the earlier Georgian flowing wig and dress. This print, which is believed to be remarkably rare, was engraved by G. Vertue from a painting by T. Johnson.

year took his degree of Bachelor in Music at Oxford, his exercise on the occasion consisting of a setting of "The Dialogue between Oliver Cromwell and Charon." This was afterwards set by Henry Hall, organist of Hereford.

In conjunction with his offices at S. Paul's, King was permitted to hold the post of organist to the church of S. Benet Fink, near the Royal Exchange, now demolished, the parish being united with that of S. Peter le Poer, Old Broad Street. It was not until 1730 that he was appointed to a full vicarage at S. Paul's.

King was twice married, his first wife being the sister of Jeremiah Clark. By his second wife he appears to have had a fortune of some £7,000 left her by the widow of Humphrey Primatt, a druggist of Smithfield, together with a beautiful villa at Hampton-on-Thames, afterwards the property of David Garrick. Notwithstanding this accession of fortune, he is said to have left his family in but indifferent circumstances.

The books of the vicars-choral of S. Paul's state that Charles King died on March 17, 1748. His death took place at Hampton, at the villa aforesaid, and his burial is recorded in the register of the parish church.* Unfortunately, however, no stone exists to mark the resting place of his remains, for, when the ancient parish church of Hampton was demolished, and the present edifice erected in the Pointed style of 1830,† considerable havoc was made among the old grave-stones, many of them being used to pave the church-yard, and that of King may have thus perished.

* For this fact I am indebted to the kindness of Mr. Henry Ripley, the present organist of Hampton Church, and the author of a most interesting History of the parish.

† On the occasion of the consecration of the present church of Hampton by Bishop Blomfield, in the presence of Queen Adelaide, Sept. 1st, 1831, the following music was sung by the choir of the Chapel Royal, Attwood officiating at the organ:—Before service, Old Hundredth Psalm: Te Deum and Jubilate, *King in F*; Sanctus and Kyrie, *Attwood in G*. After the Nicene Creed, anthem, "I have surely built Thee an house" (*Boyce*). After the sermon "Hallelujah" (*Handel*).

While at Hampton, King officiated as music-instructor to some of the royal and quasi-royal personages resident at the Palace.

The following is a list of his printed Church compositions :—

SERVICES.

- In F. *Te Deum, Jubilate, Kyrie, Credo, Magnificat and Nunc Dimittis* (printed originally in Arnold's *Cathedral Music, Vol. II.*, and subsequently in editions too numerous to particularize. The best modern one is in Novello's octavo series).
- In D. *Te Deum, Jubilate, Sanctus, Kyrie, Credo, Magnificat and Nunc Dimittis*. (The Morning and Evening Services printed by John Bishop, of Cheltenham, and also by Marshall of Oxford. The Communion Service has not been published, but there are MS. copies of it at S. Paul's and several other cathedrals).
- In B flat. *Te Deum, Jubilate, Sanctus, Kyrie, Credo, Cantate Domino and Deus Misereatur* (Arnold, Vol. I.)
- In A. (Full) *Te Deum, Jubilate, Kyrie, Credo* (Arnold, Vol. III.), *Sanctus* added by R. Hudson.
- In A. (Verse) *Te Deum, Jubilate, Magnificat and Nunc Dimittis*. (Arnold, Vol. II.)
- In C. *Te Deum, Jubilate, Sanctus, Kyrie, Credo, Magnificat and Nunc Dimittis* (Arnold, Vol. III.)
- In A. *Gloria in Excelsis*. (Printed by Bishop of Cheltenham, c. 1850. There is a MS. copy of it at S. Paul's. It was probably written to complete the Communion Service in A).*

ANTHEMS.

<i>Hear, O Lord</i> (full à 5 v.)	}	Printed in Arnold's <i>Cathedral Music</i> .
<i>O pray for the peace</i> (full à 4 v.)		
<i>Rejoice in the Lord</i> (full with verse à 5 v.)		
<i>Wherewithal shall a young man</i> (verse à 3 v.)		
<i>I will always give thanks</i> (verse à 2 v.)	}	Printed in Page's <i>Harmonia Sacra</i> .
<i>O be joyful in God</i> (full with verse à 3 v.)		
<i>The Lord is full of compassion</i> (full with verse à 5 v.)		
<i>Unto Thee, O Lord</i> (full à 4 v.)		

* In the manuscript choir books of S. Paul's, there are the parts of a Morning and Evening (*Cantate*) Service by King, in the key of B minor. Also a *Cantate* Service in A. These have never been printed.

As pants the hart (full à 4 v.) Printed in Joseph Warren's *Chorister's Handbook*. 1850.

Besides the above anthems King was the composer of nearly thirty others, none of which have been published. The words, however, of many of them are to be found in the collections of Words of Anthems, edited by Mr. Joule of Manchester, and the late Dr. Marshall of Christ Church, Oxford.

King's remaining sacred compositions include two single chants in F and C minor, and a setting, as a round, of David's lamentation, "O Absalom, my son," printed in Warren's *First Collection* (1763, p. 7) and since to be met with in several other collections of secular part music.

The popularity of King's services in our choirs may be accounted for by the fact that they contain, as a rule, few intricacies of writing and "ingenious contrivances."* They are, likewise, comparatively unfettered by contrapuntal devices. There is, moreover, an exceedingly rich vein of melody observable in them, which at once captivates the singer or the listener. Another good point is that the antiphonal element is generally kept steadily in view—a maxim which Purcell, Blow, Aldrich, and Wise† with all their beauties were too prone to neglect, breaking up their compositions into a number of short choruses interspersed with verses, in a very restless and purposeless manner.

King may have scored success as a melodist, but he certainly did not do so as a harmonist. In some of his services, there is much absence of judicious form, and a considerable presence of unnecessary tautology.

* The harmless and hackneyed chords of King are in constant request at the cathedrals all over England.—Extract of a letter from S. Wesley to V. Novello, June 10th, 1830.

† See the services of Purcell in B flat, and G minor; Blow in G, A, and E minor; Wise in E flat, and Aldrich in A. One misses in these the calm, soothing flow of Tallis, Gibbons, Childé, and Rogers.

This is especially observable in both the services in A, and in that in B flat. His harmony is frequently very crude and incorrect, and when he attempts an elaborate piece of counterpoint he invariably makes a sad mess of it.

The service in F is perhaps King's most felicitous effort. Few pieces of Church music have ever been so widely sung. Written when its composer was only nineteen years of age, it is very pleasant to reflect that "King in F" still enjoys frequent hearing at S. Paul's, in spite of all the sweeping musical changes there of late years. Dr. Boyce esteemed the service very highly, and regretted his inability to give it a place in his *Cathedral Music*. Many readers may be interested to know that as the service in F was the first composed by King, so that in C was the last, having been written on his death-bed in 1748. Some of the verses in the B flat service are very melodious and touching, while the service in D has also many passages of a most pleasing and expressive character.

King's anthems are not so useful as his services, but they contain much sweet melody in his own characteristic style, and are still often used. "Hear, O Lord," a short full anthem in five parts, and "I will always give thanks," containing a pretty solo, and duet for trebles, are perhaps the two best specimens of his abilities in anthem composition.

It is very probable that Charles King's industry was greater than his ability, and it has been said of him that if his works are not embarrassed with much enthusiasm, they cannot be reproached with many faults. Dr. Greene appears to have thought lightly of King; but Handel thought lightly of Dr. Greene, and, of the two, Charles King the vicar-choral, has, we are bound to confess, written better and more useful service music than Maurice Greene the organist and composer. King's services have been generally

censured; but they are in constant requisition in every cathedral in England and Ireland. This is an incontestible proof of merit and silences all criticism. Hawkins somewhat disparagingly remarks of King and his compositions that "no one cares to censure or commend them, and they leave the mind of the hearer just as they found it. Some, who were intimate with him, say he was not devoid of genius, but averse to study, which character seems to agree with that general indolence and apathy which were visible in his look and behaviour at Church, where he seemed as little affected by the service as the organ-blower."

King was much liked by the boys placed under his charge, on account of his amiable and lenient disposition. The following doggerel concerning him has been handed down by successive choristers of S. Paul's:—

Indulgence ne'er was sought in vain,
He never smote with stinging cane,
He never stop't the penny fees,*
His boys were let do what they please.

Curiously enough there flourished at S. Paul's, contemporaneously with Charles King the vicar-choral, another person of the same Christian and surname. He was appointed to the fifth minor canonry in 1717, and resigned at Christmas, 1730. Whether these two were related we are not at present in a position to affirm.

Among King's pupils as choristers of S. Paul's were Greene, Boyce, Alcock, Samuel Porter, and Joseph Baidon.

Greene's successor as organist was John Jones, who has gained a sort of reputation as the composer of a once popular double chant, no collection being considered complete without it.

Jones, although but a poor composer, could not

* Allusion is here made to the allowance made to the choristers of S. Paul's of a penny a day out of the Almonry Fund, and which the master occasionally stopped for bad behaviour.

have been an indifferent performer, for we find that in 1749 he was appointed one of the two organists of the Temple Church,* in 1753 organist of the Charterhouse in succession to Dr. Christopher Pepusch, and on Christmas Day, 1755, organist of S. Paul's. He was allowed to retain these three posts—a system of pluralism which would not in the present day be tolerated.

John Jones died on February 17, 1796, and not in 1795 as usually stated in error.

He published at Longman and Broderip's, 26, Cheapside, in 1785, *Sixty Chants, Single and Double, respectfully dedicated to the Dean and Chapter of S. Paul's*—oblong 4to. This is a collection of original compositions now but rarely met with, and when found is much prized by those interested in the bibliography of chants. A copy is, however, with the writer. The chants are printed in vocal score with a separate accompaniment for the organ. Prefixed are the following curious directions concerning the use of the book:—"The Psalms of David being either Rejoycing, Penitential, or Historical, those chants which best suit such sentiments are marked with an R, P, or H; but where the Psalms change from Rejoycing to Penitential in the same Morning or Evening Service, numbers XXX of both Single and Double Chants are particularly adapted."†

The majority of these chants are very florid and undevotional, "streams of crotchets" as Dr. Crotch would have said, also dotted quavers, being freely used—the prevailing taste of the later Georgian period. The first double chant is an odd arrangement of the Grand Chant for six voices, viz., three trebles, alto,

* At this time there were two organists appointed to the Temple Church. John Stanley, the blind musician, who had held office since 1734, was Jones' colleague, and on his death in 1786, R. J. S. Stevens the glee composer, was appointed. Stevens succeeded Jones ten years later as organist of the Charterhouse.

† A Single in F and F minor, and a Double in E and E minor.

tenor, and bass. No. 24 is the once popular unison double in D, the singing of which affected Haydn so much at one of the anniversary meetings of the London Charity Children in S. Paul's.* It was also performed on April 23rd, 1789, being George III's Thanksgiving Day for his restoration to health and reason.

Many of the chants in Jones' book, as before remarked, are totally unsuited to the needs of the present day. A few of the more sober and devotional ones, however, have found places in several modern collections, notably the *Cathedral Psalter Chant-book*. The only chant of Jones' now used at S. Paul's, is a Single in D (No. 1), sung to the Venite on the 20th morning of the month.

Two services by Jones, neither of which has been printed, are contained in the manuscript part books of of S. Paul's. One is in the key of G, and consists of *Te Deum, Jubilate, Sanctus, Kyrie, and Credo*, the other is in F, and comprises the *Magnificat and Nunc Dimittis*.

In 1761 Jones published at Peter Welcker's in Gerard Street, S. Anne's, Soho, two volumes of *Lessons for the Harpsichord*—oblong folio. Many of these are very tuneful and pleasing, and afford good examples of the style of such compositions prevalent at the period. In the subscription-list prefixed appear the names of Battishill, Boyce, Barrow, Cooke, Camidge, Nares, and other well known cathedral men. Jones also published in 1754 a similar book of lessons in eight sets.

William Savage, a bass-singer, succeeded King as Almoner, Master of the Boys, and vicar choral in 1748. He does not appear to have possessed the amiable qualities of his predecessor. As was his name, so was his nature, for we find that in 1773 it was

* "A week before Whitsuntide I heard 4,000 children sing in S. Paul's Cathedral. . . . No music ever affected me so powerfully before in my life."—Haydn's Diary.

deemed expedient to remove him, on account, it is said, of the great harshness with which he treated the boys committed to his charge. He was, however, permitted to retain his vicarage.

Savage was a pupil of Dr. Pepusch, and, previous to his appointment to S. Paul's, was organist of Finchley Parish Church. At the time of his death on July 27, 1789, he was one of the gentlemen of the Chapel Royal. Savage wrote a service, and a few other pieces of Church music, but his reputation as an ecclesiastical composer may, at the present day, be said to be literally sustained upon a single chant in C.

Jonathan Battishill, one of our most esteemed Church musicians, was a pupil of Savage. Another was Richard John Samuel Stevens, the successful composer of Shakesperian glees, and Gresham Professor. Stevens, who died in 1837, left by his will a gratuity of £20 to choristers of S. Paul's, when, by the failure of their soprano voices, they were no longer able to take part in the Cathedral services. One of his fellow choristers was Alderman Birch of Cornhill, a great amateur of music, at whose house frequent glee parties were wont to assemble. Richard Suet, the low comedian, and Joseph Vernon, a popular tenor-singer and actor, were others of Savage's pupils.

Robert Hudson, Mus.B., was the next Almoner appointed. He had a pleasing tenor voice, and when a young man, sang at the concerts at Ranelagh Gardens. Having officiated for some time as assistant organist of S. Mildred's, Bread Street, Hudson became, in 1753, one of the vicars choral of S. Paul's, and in 1773 Almoner and Master of the Children. He held the latter offices for twenty years when he resigned them, retaining, however, his vicar choralship. He was for many years senior gentleman or "Father" of the Chapel Royal and music master at Christ's Hos-

pital. He died at Eton, Dec. 19th, 1815, in his seventy-seventh year, and his remains were interred in the centre aisle of the crypt of S. Paul's, where there is a flat stone to his memory.

Hudson's compositions for the Church include some chants, a Service in E flat, contained in the MS. books of S. Paul's, where it was once a great favourite, a Psalm-tune called "S. Olave's," and "A Sanctus in F, as performed at S. Paul's," printed in the second volume of the *Cathedral Magazine*. He also wrote a *Sanctus* to match King's full Service in A.

Hudson set to music the epitaph on Dr. Childe's monument at S. George's Chapel, Windsor, beginning "Go, happy soul and in the seats above," and in 1767 published *The Myrtle, a Collection of new English Songs*, some of which were printed with accompaniments for a band. He trained some excellent pupils, among the number being Dr. Chard, and the three amiable brothers Pring.

Richard Bellamy (Mus.B., Cantab.) succeeded Hudson in the Almonry on his resignation in 1793. He was reputed one of the best cathedral singers of his day, and Dr. Boyce, admiring his fine high bass voice, was induced, it is said, to write some anthems expressly to display it.

Besides his appointment at S. Paul's, which he resigned in 1799, Bellamy was a lay vicar of Westminster Abbey, and one of the gentlemen of the Chapel Royal. He died on Sept. 11th, 1813, and was succeeded by an equally fine bass-singer, and a member of a talented family of musicians, John Sale.

Bellamy printed at Thompson's, 75, S. Paul's Churchyard, in 1788, a thin volume containing a *Te Deum for a full orchestra* (composed for and performed at the ceremony of the Installation of the Knights of the Bath in Henry VII.'s Chapel, May

1788) and a *Set of Anthems for 1, 2, 3, and 4 voices*, comprising the following:—

<i>Blessed is the man</i> (alto solo).	<i>Sing ye merrily</i> (verse à 3 v.)
<i>Come, Holy Ghost</i> (verse à 3 v.)	<i>The ways of Zion</i> (full with
<i>I waited patiently</i> (verse à 3 v.)	verse à 5 v.)
<i>O God, whose nature</i> (full, with	<i>When Saul was king over us</i>
verse à 4 v.)	(full à 5 v., with verse à 3 v.)

A copy of the above collection, formerly belonging to the composer, and purporting to have been used by him in the choir at S. Paul's, is in the writer's possession.

Bellamy was also the composer of some chants, and the compiler of some very questionable adaptations, as solo anthems, from the works of Mozart.

George Ebenezer Williams (organist of Westminster Abbey, 1814-1819) was one of his pupils.

John Sale, who, as stated above, became Almoner on Bellamy's resignation in 1799, was born in London in 1758. He was admitted a chorister of S. George's Chapel, Windsor, and of Eton College, under Webb, the organist, in 1767, and ten years later was appointed a lay vicar in both those choirs. These offices he retained till Christmas, 1796. He succeeded Nicholas Ladd as gentleman of the Chapel Royal in 1788; Soaper as vicar choral of S. Paul's in 1794; and Hindle as lay vicar of Westminster in 1796. Consequently, at one period of his life he was a member of five choirs. He began his duties as Almoner of S. Paul's in 1800, and continued in office till 1812, when he resigned. At the time of his death, which occurred on Nov. 11th, 1827, at Marsham Street, Westminster, he was senior gentleman or "Father" of the Chapel Royal. He was buried in the crypt of S. Paul's.

Sale's voice was a magnificent mellow bass, and it is asserted that in his anthem and glee-singing, it was perfectly charming at times to mark the effect he pro-

duced with apparently the greatest ease. His manners were somewhat eccentric, and gave rise to occasional witticisms—a fact recorded in the following *impromptu* by Barham (Thomas Ingoldsby) a contemporary of his as minor canon of S. Paul's and priest of the Chapel Royal.

"Our attempts to be witty no longer need fail,
We can all be facetious when jokes are on Sale."

He edited three collections of glees, the first containing three glees by Lord Mornington and three by himself; the second, six glees by Lord Mornington; and the third, glees by Dr. Arnold, Samuel Webbe, Dr. Callcott, William Linley, and himself.

George Charles, his youngest son, was admitted a chorister of S. Paul's in 1803. He was, for many years, organist of S. George, Hanover Square, and died in 1869. Another son, John Bernard, was a chorister of Windsor and Eton in 1785. He succeeded Bellamy as lay vicar of Westminster in 1800, and Champness the bass-singer as gentleman of the Chapel Royal in 1803. He succeeded Michael Rock as organist of S. Margaret's, Westminster in 1809, and died in 1856. He was, for some time, music-master to our present Queen, and one of the organists of the Chapel Royal.

A few brief notices of various other musicians connected with S. Paul's at the close of the last century will serve to conclude this chapter.

John Soaper, one of the vicars choral, and a pupil of Savage, is still remembered by his double chants, two of which are still in use at S. Paul's. He was also the composer of a setting of the Litany (now disused) composed for S. George's Chapel, Windsor. Like many of the musicians we have lately been noticing, Soaper was a lay vicar of Westminster, and a gentleman of the Chapel Royal. His death took place

on June 5th, 1794, in his fifty-first year, and he was buried in S. Faith's Aisle in the crypt of S. Paul's.

Edmund Ayrton, another vicar-choral, was one of the most respectable musicians of his day. Born at Ripon in 1734, he was, ten years later, placed in the choir of York Minster under Dr. Nares, the then organist and choir-master. At the age of twenty he was appointed successor to William Lee as organist, *auditor*, and *rector chori* of the Collegiate Church of Southwell, Notts. He left Southwell in 1767, and came to London, on receiving an appointment to the Chapel Royal, and as vicar-choral of S. Paul's. He was installed as a lay vicar of Westminster Abbey in 1780. Three years later he succeeded Nares, his old master, as teacher of the Chapel Royal choristers, which office he resigned in 1805, when John Stafford Smith was appointed.

Ayrton graduated as Doctor in Music at Cambridge in 1784, and four years later was admitted *ad eundem* at Oxford. He died May 22nd, 1808, at 24, James Street, Buckingham Gate, Westminster, a large house with a garden of three acres, but which had the reputation of being haunted, so that he occupied it at a low rental. The twelve choristers of the Chapel Royal were wholly maintained with him at this house. He was buried in the cloisters of Westminster Abbey, near Dr. Dupuis.

Dr. Ayrton's principal composition besides two complete services in C and E flat, was a Festival Anthem in the key of D, set to words commencing "Begin unto my God with timbrels," and written as the exercise for his Doctor's degree at Cambridge. It was sung at S. Paul's on July 29th, 1784, being the day of General Thanksgiving for the Peace of Paris. He subsequently printed it in full vocal and orchestral score, with a long list of subscribers.

Ayrton's predecessor as vicar-choral of S. Paul's was

William Clarke, who, in 1769, having taken orders, became one of the minor canons. This is a very unusual instance of a vicar choral becoming a minor canon.* Clarke, who was Senior Cardinal, had a magnificent alto voice. He died Dec. 5th 1820, in his eightieth year, and was buried in the crypt. On his grave-stone was carved this epitaph:—

“Beloved friend, go join the heavenly throng
And in their harmony unite thy tuneful song.
Go, and with choirs of angels in that blest abode
Sing endless hallelujahs at the throne of God.”†

John Page, likewise a vicar-choral at this epoch must by no means be overlooked, inasmuch as he was the compiler of a most useful collection of anthems by various English masters, supplementary to the *Cathedral Music* of Boyce and Arnold. But for his industry and care, these valuable manuscripts might still, probably, be unpublished.

The compilation alluded to was entitled *Harmonia Sacra*, and it appeared in three volumes (vocal score and figured basses) in 1800, with a dedication to the Princess Amelia. It is greatly to be regretted that

* S. Paul's and Chichester were the only two cathedrals of the Old Foundation in which the minor canons were properly so-called. At the others, viz., York, Exeter, Salisbury, Wells, Lincoln, Lichfield, S. Asaph, Bangor, Llandaff, and S. David's, priest vicar was, and still is, their proper designation. The "Sub-Canonici" of Hereford were an invention of Archbishop Laud, when the statutes of that cathedral were revised in the reign of Charles I.

At Westminster Abbey, S. George's Chapel, Windsor, and at all cathedrals of the New Foundation, the minor canons were so designated in the first instance, with the exception, however, of Christ Church, Oxford, which is partly a cathedral and partly a college chapel.

At the college chapels of Oxford, Cambridge, and Winchester, those upon whom the duty devolves of chanting the service are denominated "Chaplains." At Eton they are called "Conducts," a term probably unique. "Priest-in-Ordinary" is the corresponding term at the Chapel Royal, S. James's. At S. Patrick's Cathedral, Dublin, they are termed "Clerical vicars," and so they were called at Christ Church, until the recent reconstruction of the foundation, when their title was altered to "Residentiary canons."

† From a memorandum in the hand-writing of Richard Clark (the veteran member of the three Metropolitan Choirs) in my possession.—J. S. B.

no edition of the *Harmonia Sacra* has appeared in modern times with a proper organ accompaniment. Dr. Rimbault once announced his intention of editing the work, but he never appears to have accomplished his design.

Allusion has been frequently made in former pages of these sketches to various anthems published in the compilation at present under discussion; but a complete list of its contents may be useful and interesting to those unacquainted with a work which is now obtainable only with considerable difficulty, and, especially also, as several of the composers represented in it were connected with S. Paul's.

Vol. I.

Verse Anthems.

Blessed is the people	<i>Croft.</i>	Praise the Lord, O my soul	<i>Croft.</i>
Deliver us, O Lord	<i>Croft.</i>	Ponder my words	<i>Greene.</i>
I will lift up mine eyes	<i>Weldon.</i>	The Lord is my strength	<i>Clark.</i>
Let my complaint	<i>Boyce.</i>	The Lord even the most	<i>Dupuis.</i>
Out of the deep	<i>Purcell.</i>	The Lord is my shepherd	<i>Kent.</i>
O Lord, our Governor	<i>Kent.</i>	Who is this?	<i>Arnold.</i>

Full Anthems with verses.

Call to Remembrance	<i>Battishill.</i>	Lord of all power and might	<i>Mason.</i>
God is our hope	<i>Aldrich.</i>	My God, look upon me	<i>Reynolds.</i>
Hear my prayer	<i>Stroud.</i>	O be joyful	<i>King.</i>
I cried unto the Lord	<i>Dupuis.</i>	Teach me, O Lord	<i>Attwood.</i>
I will sing unto the Lord	<i>Goldwin.</i>		

Full Anthems.

Burial Service	<i>Boyce.</i>	O give thanks	<i>Tucker.</i>
Lord, for Thy tender mercies' sake	<i>Farrant.</i>	O how amiable	<i>Richardson.</i>
		Unto Thee, O Lord	<i>King.</i>

Vol. II.

Verse Anthems.

As pants the hart	<i>Handel.</i>	My soul hath patiently	<i>C. Wesley.</i>
Blessed is he	<i>Purcell.</i>	O Lord, Thou hast searched	<i>Croft.</i>
Bow down Thine ear	<i>Clark.</i>	O Lord our governor	<i>Marcello.</i>
Hear my crying	<i>Greene.</i>	O praise God	<i>Goldwin.</i>
How long wilt Thou	<i>Clark.</i>	Rejoice in the Lord	<i>Hine.</i>
I said I will take heed	<i>S. Wesley.</i>	Save me, O God	<i>Greene.</i>
I was glad	<i>Purcell.</i>	The Lord is king	<i>Croft.</i>
I will always give thanks	<i>King.</i>	The Lord is my strength	<i>Greene.</i>

Full Anthems with verses.

Blessed be the Lord	Nares.	O Lord God of my salvation	Clark.
Behold, how good	Balldon.	Sing praises	Croft.
I have set God	Blake.	Sing we merrily	Blow.
Keep, we beseech Thee	Travers.	The Lord is full of compassion	King.
Lord, of all power and might	Wood.		

Vol. III.

Verse Anthems.

Arise and shine	Holmes.	I will magnify Thee	Boyce
Behold, I tell you	Handel.	O Lord look down	Greene.
Bow down thine ear	Linley.	There were shepherds	Handel.
Hear my prayer	Henley.	Thou art gone up	Handel.
I will always give thanks	Greene.	The Lord is my light	Croft.
I will magnify Thee	Hine.		

Full Anthems with verses.

Behold, how good	Battishill.	Moses and the children	Handel.
Behold the Lamb of God	Handel.	O God, Thou art my God	Busby.
I will magnify Thee	Battishill.	O Lord, grant the King	Banks.

Full Anthems.

Bow down thine ear	Greene.	O Lord God of our salvation	Aldrich.
Deliver us, O Lord	Battishill.	O Lord, Who hast taught us	Marck.
From the depth	Tye.	Save Lord, and hear us ..	Marseno.
Lord, who shall dwell	Rogers.		

In 1804, Page issued a collection of Hymns by various composers, together with twelve Psalm-tunes, and an Ode, composed by Jonathan Battishill. He likewise edited a collection of organ-pieces by the last-named composer, and three years after his death in 1801,* published a selection from his anthems, together with ten single and double chants.

To this collection was prefixed a finely-engraved portrait of Battishill, and an excellent account of his life from the pen of Dr. Busby, organist of the churches of S. Mary Woolnoth, Lombard Street, and S. Mary, Newington.

* Battishill's dying request was to be buried in the crypt of S. Paul's next to Dr. Boyce. The Burial Registers of the cathedral state that he was interred in the crypt on Dec. 15th, 1801, but the stone (if one were placed) could never have had any inscription upon it. John Malcolm, writing in *Londinium Redivivum* in 1803 give a complete list of the grave-stones then in the crypt, but in which that of Battishill finds no place. It is impossible that the inscription could have been obliterated in only two years.

I am much indebted to Mr. R. R. Green, for many years the respected Dean's Verger of S. Paul's, for his great courtesy in verifying for me the date of Battishill's burial, in the Registers of the cathedral.—J. S. B.

Page published the whole of the music sung at the state funeral of Lord Nelson at S. Paul's on January 9th, 1806, and joined William Sexton, organist of S. George's Chapel, Windsor, in editing a mutilated edition of Handel's *Chandos Anthems*. He resided for some years in Warwick Square, Paternoster Row, and died in August, 1812.

The Rev. William Hayes, third son of Dr. William Hayes, the Oxford Professor of Music, was one of the minor canons of S. Paul's at this period. He was the possessor of a fine powerful bass voice, and, when George III. attended the cathedral to give public thanks for his restoration to reason (S. George's Day, April 23rd, 1789)* sang the bass solo, "Thou art about my path" in Croft's noble anthem, "O Lord, Thou hast searched me out," expressly commanded and selected by the King. Hayes, who was born in 1741, received his musical instruction as a chorister of

* The Morning and Communion Services were sung on this interesting occasion to the music of *Purcell in B flat* throughout. The service was intoned by the Rev. Minor Canon Moore, and the Litany chanted by Minor Canons Hayes and Gibbons. The Communion Service was read by the Dean, the Epistle by the Bishop of Bristol, and the Gospel by Dr. Jeffries, Canon Residentiary. Bishop Porteous preached a sermon (which is said to have been the most interesting and affecting in the whole set of his lordship's discourses), from the text "O tarry thou the Lord's leisure: be strong and He shall comfort thine heart; and put thou thy trust in the Lord." The service concluded with the Offertory, read by Dr. Farmer, Canon Residentiary. At the singing of *Te Deum* the guns were fired at the Tower and in S. James's Park. A very fine engraving, depicting the interior of the choir on this occasion, is in the possession of the writer. The King and Queen are represented as occupying a canopied throne beneath the organ gallery. The Princes are occupying the Decani choristers' seats, and the Princesses the Cantoris ones. The choir occupy seats on either side of the organ; the Minor Canons, and those immediately engaged in the service, being placed within the lectern rails. The Dean and other caputular members are in the return stalls, the lateral stalls being occupied by the peeresses, and other ladies. The Speaker is seated in the Lord Mayor's stall; opposite him is the Lord Chancellor. The Bishops and Peers are in the centre of the choir, and the Members of the House of Commons are in the galleries. Bishop Porteous is in the pulpit preaching the sermon.

A companion picture to this represents the Royal procession advancing up the nave into the choir. Round the dome, on tiers of seats, are the charity children, who are said to have numbered on this occasion about six thousand, and who addressed their Creator, on the King's approach, with the Hundredth Psalm.

Magdalen College, Oxford, under his father, the then organist. He obtained a minor canonry at Worcester in 1765, and on January 14th in the ensuing year was elected a minor canon of S. Paul's. In 1783 he became Junior Cardinal, and, with his minor canonry he held the rich chapter living of Tillingham in Essex. At his death which took place on October 22nd, 1790, he was buried in S. Gregory's vault in the south west portion of the crypt of S. Paul's. He contributed to *The Gentleman's Magazine* for May, 1765, a paper entitled "Rules necessary to be observed by all Cathedral Singers in this Kingdom."

The Rev. Anselm Bayley, LL.D., another minor canon, was a man of considerable literary abilities. He graduated at Oxford in 1740, and in the following year succeeded John Church* as a gentleman of the Chapel Royal. In 1743, having taken orders, he was admitted a Priest in Ordinary of the same establishment. He subsequently became a minor canon both of S. Paul's and Westminster Abbey, and Sub-dean of the Chapel Royal. He resigned his stall at S. Paul's in 1764, and died thirty years later. Among Anselm Bayley's didactic works on music may be mentioned *A Practical Treatise on Singing and Playing*, 8vo; *The Alliance of Musik, Poetry, and Oratory*, 8vo; and *A Collection of Words of Anthems used in His Majesty's Chapels Royal and most Cathedrals*, 1769—a work remarkable, not only for the very elegant style in

* John Church was also a lay vicar of Westminster and Master of the Choristers from 1704 until his death in 1741, when he was succeeded by Bernard Gates. One of his services, in the key of F, is preserved in the Rev. Sir F. A. Gore Ouseley's valuable collection of *Cathedral Services by English Masters* (folio, 1853). It shows some fertility of invention, and proves its composer to have been a great master in the resources of counterpoint. Richard Church, his cousin, was organist of New College, Oxford, from 1731 to 1776, and it is a singular fact that he was born within a year of Dr. W. Hayes, that they were brought up in the same choir (Gloucester), apprenticed to the same master (Hine), came to reside at Oxford almost at the same time, and died within a year of each other.

which it was printed, but also for its learned and interesting preface on Church music. Several theological works proceeded from his pen.

The Rev. William Fitzherbert, the last subject of the present biographical notices, has long been known as the composer of a double chant in F.* He was elected to the fourth minor canonry which carried with it the title of Epistolar, in 1744, and in 1776 he became Sub-dean of the Cathedral. Fitzherbert was also a minor canon of S. Peter's, Westminster from 1751 to 1778; one of the priests of the Chapel Royal in 1746; Rector of Hadlow in Kent 1753, of Horne-don-on-the-Hill in Essex from 1756 to 1771, and of S. Gregory by S. Paul at the time of his death, which took place at S. Paul's College at the advanced age of 84, on October 2nd, 1797. He was interred in the eastern portion of the crypt where there is a flat gravestone to his memory.



* I am anxious to call attention to this chant by Fitzherbert, upon which, by the way, Dr. Crotch, once wrote a very clever fugue. In a collection of chants in daily use at S. Peter's, Westminster, published in *The Parish Choir* (1846) it occurs as a *single chant*, but it has been in many collections corrupted into a *double* one, by the addition of a third and fourth strain. Now it has often struck me as curious that two (perhaps more) versions of the aforesaid chant in its double form, exactly similar in the two first strains, but different in the concluding ones, should exist. This appears (at least to me) to be accounted for by the fact that Fitzherbert never wrote the latter, and that they have been supplied by some other person—Dr. Phillip Hayes for example, who was, we know, somewhat fond of adding his own effusions to those of other people (see the double-chant on page 21 of the first volume of Dr. Clarke-Whitfield's *Collection*, oblong 4to, whereof the first part is headed "Dr. Alcock," and the second "Dr. Phil. Hayes in addition," and in which same book Fitzherbert's chant is similarly treated). There is good reason for believing that this practice has been far from rare, and that many double chants have been concocted from single ones. Whence came the double chant in F, to which we invariably find the name of Dean Aldrich attached? Whence that in E flat so frequently assigned to Orlando Gibbons? But instances might be multiplied.—J. S. B.

CHAPTER IV.

MISS HACKETT AND HER LABOURS FOR THE
CHORISTERS' SCHOOL—THE ORGANISTS AND
COMPOSERS OF THE CATHEDRAL DURING THE
PRESENT CENTURY.

In many of our cathedrals during the earlier years of this century, now fast drawing to its close, the boys belonging to the various choirs, were, as a general rule, very much uncared for by the capitular bodies, who were enjoined by the several statutes to see that they received a suitable education with the rest of the King's scholars, or by whatever title the pupils of the Grammar School, which we usually find attached to a cathedral church were known.

So long as the children appeared in their places in choir at the appointed hours of divine service, the authorities knew little, and probably cared less, about the way in which their time had been spent in the intervals. Of this abuse S. Paul's was, at the time at which our chapter opens, a glaring instance, the miserably neglected condition of the eight * choristers on the foundation being, for some time, the subject of considerable animadversion.

Until the close of the last century the boys were fairly well educated, and comfortably boarded in the

* Ten was the statutable number of choristers for S. Paul's by the regulation of Bishop de Newport. Ten choristers are specified in Dowman's bequest in the seventeenth year of the reign of Henry VIII. Ten choristers appeared to assert their claim to oblit money in the reign of Mary, and these payments were confirmed to ten choristers by the Letters Patent of Elizabeth (see ante, Chapter I.) The ten choristers occur in the Almoner's accounts for 1675, and the same number is mentioned by the historians Tanner and Willis. About the middle of the last century they were reduced to eight. Now the school will accommodate forty.

Almoner's house, which was situated in Carter Lane, not far from the present commodious school. It was used in lieu of the old Almonry House or residence for the choristers, which stood in what was called Pardon Churchyard, between the Chapter House and Ludgate Hill. This latter was demolished early in Queen Anne's reign, in consequence of an Act of Parliament passed for the preservation of the Cathedral from fire, by the removal of the adjacent buildings.

The sum of money, anciently assigned to the Almoner for the board and education of the choristers, became, at the time of which we are now treating, quite inadequate, on account of depreciation. The Almoner was, therefore, compelled to dismiss the boys from his protection, paying them an occasional trifle for their attendance at services and rehearsals.

In consequence of this arrangement many of the children resided at considerable distances from the Church, and a great proportion of the day was consumed in loitering about the streets, there being no one to call them to account for the employment of their time.

John Sale, who was then Almoner, applied to the Dean and Chapter for an augmentation, but they turned a deaf ear to his entreaties, and refused to make any pecuniary advances. Matters stood thus until 1812, when, Sale resigned. On the appointment of his successor, William Hawes, some better arrangements were effected with regard to the attendance of the choristers, and instead of running about the streets all day, within earshot of the service-bell, they were boarded at Mr. Hawes' house (first in Craven Street, Charing Cross, and afterwards on the Adelphi Terrace), receiving at the same time a fair education. When, in 1827, Bishop Copleston, of Llandaff, became Dean of S. Paul's, a substantial sum

of money was once more set apart for the support of the choristers' school, and but little was required, beyond the stimulus of occasional public examinations, to raise it from the neglect and obscurity into which it had fallen during the latter part of the last century. It was in the year 1811, that a very worthy, clever lady, Miss Maria Hackett by name, then and for many years a much respected resident of Crosby Square, Bishopsgate, and afterwards of Clapham Common and Hackney, first interested herself in the welfare of the S. Paul's choir-boys. At an early age she evinced a great predilection for cathedrals and cathedral music, and during the greater portion of her long life, she devoted her energies, and the bulk of her fortune, to the educational condition of every chorister in England and Wales.

We learn from her writings that in the above year (1811) she took charge of a fatherless boy, named Wintle, and, convinced that the boys belonging to S. Paul's choir had a right to a classical education from the funds of the cathedral, she placed him in that choir. This circumstance is alluded to in a very touching letter to Mr. Hawes, the choirmaster, written on January 16th, 1813. Finding, however, that her young *protégé* did not obtain the benefit she had anticipated, she made enquiries into the cause, and discovered that property which had been left in trust for the benefit of the choristers had been diverted from its original pious purpose. Some of this property had been left so long ago as 1315, by Richard de Newport, Bishop of London,* who founded an exhibition, and, by his will, registered in the Court of Hustings, left his mansion in Sermon Lane to the

* See the woodcut representing his tomb in old S. Paul's, given in Miss Hackett's *Popular Account of the Cathedral* (edition of 1834, p. 82). The same woodcut also heads the will of Bishop Richard de Newport, given in Miss Hackett's printed collections.

Almoner of S. Paul's in trust, for the maintenance of two or three choristers for two years after the breaking of their voices. This bequest was the subject of a Petition in Chancery in 1814, when the Master of the Rolls was pleased to say, "The trust by the will is plain and express," and he made an order for enquiry in the Master's office; but the legal expenses consequent on such a process would have been overwhelming, and no action was taken at the time upon the order of Sir William Grant. Other portions of property, left at later periods for the maintenance of the choristers, had, it was found, been alienated from their original purposes.

Miss Hackett applied first to the Bishop of London, and afterwards to the Dean, Canons in Residence, Chancellor, Precentor, Junior Cardinal, and Almoner,* for a rectification of this abuse in a series of letters, couched in the most elegant and eloquent English, extending over a period of nearly twenty years, but which, as a rule, met with neglect, procrastination, and, in one instance, with rebuke.

These functionaries, however, had mistaken the character and energy of this talented and remarkable lady. After trying conciliation, it was now her turn to administer rebuke, coupled with the announcement that she had placed the case in the hands of her legal advisers. Even this produced no other effect than that of an endeavour at further delay on the part of the Dean and Chapter. At last, on August 5th, 1814, upon the application of Maria Hackett, her uncle, George Capper, and her two half brothers, John and

* The Bishop of London at this time was Dr. John Randolph; the Dean, Dr. George Pretyman Tomline (Bishop of Lincoln); the Canons Residentiary, Dr. Wellesley, Dr. Hughes, and Dr. Weston; the Chancellor, Dr. Richardson; the Precentor, Dr. Hamilton (afterwards Rev. H. Randolph); the Junior Cardinal, the Rev. W. Holmes; the Almoner, Wm. Hawes. Miss Hackett's first published letter was addressed on Jan. 12th, 1811 to Bishop Randolph, and her last on May 3rd, 1830, to Bishop Blomfield.

Samuel Capper, to the Master of the Rolls, an order was made of which the result was the restoration of a great portion of the school property left in trust for the benefit of the choristers.

A more manly and open conduct on the part of the dignified members of the cathedral body, would have exempted them from the censures which they, at the time, brought upon themselves.

In concluding her correspondence on the above subject, a passage in one of Miss Hackett's letters to the Rev. Canon Hughes ran as follows :—" You need not be afraid that I am at all ambitious to enter into any private correspondence on the subject. That it has not been more public has been merely from a respect to the feelings and the honour of the Chapter. I neither court their approbation, nor dread their displeasure, and I wish it to be understood that it is, by no means, my intention to limit my solicitude to the present set of choristers. *If life and leisure are afforded me, I trust these powerless members of the choir, so long as they require a friend, will find in me an ardent and disinterested advocate to the utmost of my abilities.*"

A case, not dissimilar to that of S. Paul's, occurred at Bangor in 1813, when the organist, Dr. Joseph Pring, and three of the Vicars-choral, presented a petition to the Court of Chancery, for the proper application of certain tithes which had by Act of Parliament, passed in 1685, been appropriated for the maintenance of the Cathedral choir, but which had been diverted by the capitular body to their own uses. The suit dragged on until 1819, when Lord Chancellor Eldon, setting at naught the express conditions of the Act, sanctioned a scheme which, indeed, gave to the organist and choir increased stipends, but at the same time kept them considerably below the amounts they ought to have received had the Act been carried out in all its force. Dr. Pring subsequently printed the various

transactions in connection with the case, with notes, etc., and it has now become a remarkably scarce book.

It happened, in the above instance that Dr. Pring, like Miss Hackett, was a person not only of substance but also of determination; but only those who have lived in a cathedral city can understand the position of an organist, minor canon, or lay-clerk, who dares to array himself against his capitular superiors. He is, from that moment, as far as they can effect it (and they generally *can* effect it) doomed to poverty and misery. Aware of the illegality of their acts, these bodies have been known in some instances to have habitually guarded themselves against any legal scrutiny, or question of them, by requiring of every member of a choir, on his induction, an undertaking that he will not prosecute any claim, beyond that of his stipulated salary.*

While we are upon this topic, let us take another case. At Dublin, during the early part of the present century the Dean and Chapter of S. Patrick's tried to lay ungodly hands on various livings and lands, the exclusive property of that honorable body, the Vicars-choral. Happily, however, they did not always succeed, owing to the strenuous exertions of one stalwart Vicar, Dr. John Spray, an Englishman, in his time the most gifted tenor singer in the kingdom. He sturdily opposed the roguery (and indeed it was little better) of the cathedral clergy. He could not recover all they had gotten unto themselves, but he recovered a por-

* See Professor Taylor's eloquent and admirable essay on the Cathedral Service, 1845. Whiston's "Cathedral Trusts and Their Fulfilment" (1849), and "An Apology for Cathedral Service" (by John Peace, Librarian of the Bristol City Library) 1839, will read well with it. Dr. Wesley's papers on Cathedral Establishments (1849 and 1854), and Dr. Hiles' article on cathedral choristers in the "Musical Quarterly Review" for Nov. 1886, are important contribution to the literature of the subject. A very able and thoughtful pamphlet by the Rev. Edward Seymour, M.A., Precentor of Christ Church Cathedral, Dublin, entitled "The Cathedral System" (Hodges & Co., Dublin, 1870), should, if possible, be procured and read with the above.

tion; and so pleased were his fellow choirmen that they presented his son to the beneficence of Kinneagh, which was in their gift, as a reward and memorial of his father's rescuing it from the vultures.*

Miss Hackett endeavoured, as was stated at an early stage of these papers, to procure admission to S. Paul's school for the choristers, but her exertions proved fruitless; neither was she able to find any place suitable for the purpose in the immediate vicinity of the cathedral. A house, and above all, an adequate salary for a grammar master, would have removed every cause for complaint, and would have restored the school to something of its former respectability.

In the year 1812, as aforesaid, William Hawes was appointed Almoner and Master of the Choristers, and wished very much—falling in with Miss Hackett's views—to obtain the Chapter House (which had previously been occupied in the most incongruous manner as a girls' school) as a place of residence for himself and the choristers. This proposal was not, however, to be entertained by the Dean and Chapter for a single instant, and Hawes was compelled to find a suitable residence elsewhere. This, it must be owned, was at a considerable distance from the cathedral, viz., in Craven Street,† Charing Cross, there-

* Dr. John Spray, originally a chorister in Southwell Minster, became afterwards a Vicar-choral of Lichfield, and in 1795 Vicar-choral of Christ Church and S. Patrick's Cathedrals, Dublin. He died Jan. 21st, 1827. There is a monument to his memory in the Lady Chapel of S. Patrick's. "Many now alive" wrote the Rev. R. Sinclair Brooke in his "Recollections of the Irish Church (1877)" can recall the lovely tenor voice of Dr. Spray, and how he would send it forth with its rich swells, and every note full and distinct, till it seemed to ripple along the walls like the summer waves of a river. Who can forget his clear clarion notes in 'Comfort ye my people,' or the warble of his solo in 'O worship the Lord in the beauty of holiness'?" By "O worship the Lord" we presume is meant the tenor solo to those words in Travers' "Ascribe unto the Lord." The anthem has always been a great favourite at the Dublin Cathedrals.

† The house was No. 27, nearly at the foot of the street. A subsequent occupant of the house was Horace Smith, joint author with his brother James of the "Rejected Addresses." He died Dec. 24th, 1839, and was buried in the vaults of S. Martin's Church.

there by drawing forth a remonstrance from Miss Hackett, relative to the long walk having to be taken by the boys, to and fro, twice daily in all weathers, frequently to the detriment of their voices. Latterly, Hawes removed to a larger house—No. 7, Adelphi Terrace—on his appointment as Master of the Children of the Chapel Royal in addition to that of Almoner of S. Paul's. This continued to be the home of the cathedral choristers until 1846, when Hawes died. After this time, one of the Minor Canons received the title of Almoner, and officiated as classical master; one of the Vicars-choral being appointed as instructor in music. Arrangements were not, however, again regularly made for the complete maintenance of the S. Paul's boys, until the opening of the present choir house in January, 1874, though a small number had been boarded at a house in Amen Court for some time previously.

Her success at S. Paul's led Miss Hackett to make similar investigations into the condition of the choristers in other cathedrals and collegiate foundations. By consistent entreaty and remonstrance with the authorities throughout England, she succeeded in getting a restoration of many educational privileges for choristers, which they might even now be without but for her kindness. Both Sir George Elvey,* and the Rev. Sir Frederick Ouseley wrote of her that she was the best friend chorister-boys ever had, and many a musician of eminence in his profession has reason to be grateful to her for the

* Sir George Elvey, born at Canterbury in 1816, became a chorister of the cathedral there under Highmore Skeats, senior. In 1833, he was appointed a lay-clerk of Oxford Cathedral, and in 1835 succeeded Highmore Skeats, junior, as organist of S. George's Chapel, Windsor. He resigned this appointment in 1883. Sir George Elvey's compositions, and also those of the late lamented Rev. Sir Frederick A. Gore Ouseley, the munificent founder of S. Michael's College, Tenbury, are known throughout the length and breadth of the land. The pens of both are facile and masterly.

first lessons in the more advanced branches of his art, for she was as quick to observe talent as she was to foster and encourage it by good advice and pecuniary assistance. For more than sixty years she made an annual tour of friendly inspection among the various cathedral cities to look after "her dear children" not without the jealous opposition of the capitular authorities at first, but afterwards with every possible encouragement from them. Only a short time before her death she journeyed to S. David's, one of the most distant and inaccessible of our cathedrals. She usually made to the senior class the gift of a bright silver coin, and frequently of some well chosen book for their own library. Several autograph letters containing many details concerning these annual cathedral tours, have been most kindly placed at the writer's disposal by Sir John Stainer, who, when a chorister at S. Paul's, was one of Miss Hackett's most favourite *protégés*. They are, not, however, of sufficient public interest to be quoted here.

In 1827 Miss Hackett printed the result of her researches in a volume entitled *A Brief Account of Cathedral and Collegiate Schools, with an abstract of their statutes and endowments, respectfully addressed to the Dignitaries of the Established Church*. Her labours at S. Paul's called forth another work from her pen, entitled *Correspondence and Evidences respecting the Ancient Collegiate School attached to S. Paul's Cathedral*, to which was added *Registrum Eleemosynariæ D. Pauli Londinensis, first printed from a MS. in the Harleian Collection, by permission of the Trustees of the British Museum, with Corroborative and Explanatory Notes*.^{*} These works were the result of the

^{*} In those days (1827) it was not considered etiquette for ladies to study in the library of the British Museum. The authorities, however, consented to waive this objection in the case of Miss Hackett upon the condition of her finding a lady to study with her. This fellow-student was no less a

most laborious and patient research, and displayed great erudition. The *Correspondence* comprised the letters addressed to the members of the Chapter, previously touched upon. A copy (a private impression on large paper) of the above three books, formerly belonging to the Rev. James Lupton, Minor Canon of S. Paul's (1829—1873) is in the possession of the writer. Its interest and value is considerably enhanced by an autograph letter of Miss Hackett to Mr. Lupton, dated from Crosby Square, Feb. 26, 1838, in which she announces her intention of making researches into the history and rights of the minor canons and vicars choral, as well as those of the choristers of S. Paul's.

In 1873 Miss Hackett supplemented her *Account of Cathedral Schools* by a few pages, shewing the improvements effected up to that time, in most of these essentially Church establishments, under the exclusive patronage and jurisdiction of the capitular clergy. To this she added some remarks made in 1870 on the choir of Eton College entitled *A Voice from the Tomb : seriously addressed to all Etonians, who reverence the memory of their Founder.*

Miss Hackett's attendance at S. Paul's may be described as almost life-long. From the time when the present century was in its teens, to that of a month before her death she invariably attended service twice on Sundays, and very frequently during the week, when in London.

In 1816 she wrote a hand book entitled *A Popular Account of S. Paul's Cathedral* (Rivingtons). It had a very extensive sale, and ran through many editions

person than Mary Somerville, the eminent authoress of the "Physical Geography," and "The Physical Sciences."

Miss Hackett derived much assistance in her researches from the Rev. Ralph Churton, Archdeacon of S. David's, and the author, *inter alia*, of the "Life of Alexander Nowell, Dean of S. Paul's."

of which the twenty-first appeared in 1834. It was originally intended as a mere guide book for persons visiting the Cathedral, and contained little more than a mere description of the building, and its monuments; but, on account of its favourable reception by the public, it was considerably augmented, and made worthy of a place among the historical records of the metropolis. It contained information, not to be found in works of greater magnitude and pretension, and contemporary topographical writers, by adopting without acknowledgment, the conjectures first broached in its pages, perhaps paid the most unequivocal compliment to its accuracy.

For many years Miss Hackett resided with her half brother, John Capper, at 8, Crosby Square, Bishopsgate, a fine old red brick city mansion adjoining Crosby Hall. She was a great amateur of music, and her fondness for the cathedral service induced her to give annually (commencing in 1831) a prize medal, of £5 value called "The Gresham Prize" to the composer of the best Service or Anthem *in the true Church style*, the words to be selected from the canonical Scriptures, or the Book of Common Prayer. The composition of the successful competitor was afterwards sung at a special service held at S. Helen's, Bishopsgate, in commemoration of Sir Thomas Gresham, formerly a parishioner.

This Commemoration (concerning which a few words must be said ere we proceed) owed its establishment to the name of the above illustrious merchant being inseparably connected with the history of science and the liberal arts in England; also by the munificent dedication of a part of his fortune to the foundation of a perpetual series of public and gratuitous lectures by Professors on these subjects in London. Change of time and manners, however, reduced these lectures, at the period of which we are writing, to something very

like sinecures. But a praiseworthy effort was now made to give new attractions and infuse new life into that, at least, which had music for its object.

Accordingly, in the early part of 1831, Miss Hackett, as already stated, decided upon founding an annual prize, hoping thereby to encourage our rising generation of future Church musicians. The result was the production of some very scholarly, but not always interesting works. R. J. S. Stevens, the then Gresham Professor of Music, having taken a prominent part in the preliminary proceedings, it was named after him "The Gresham Prize Medal."*

The first prize having been awarded in December, 1831, to Charles Hart, the question arose as to where the medal should be presented and the composition performed. It was decided that the presentation should take place in the first instance, in the Gresham Lecture Room: but it was considered that the composition, a *Jubilate* for four voices, could not be performed anywhere with so much propriety as in the church where the founder of Gresham College was buried. The first Commemoration Service was accordingly held at S. Helen's, Bishopsgate, on Thursday, July 12, 1832. The prayers were chanted by the Rev. James Lupton, minor canon of S. Paul's, and the musical portion of the service sung by Vaughan, Hawes, Goulden, Hawkins, and Atkins of the three metropolitan choirs; the treble part being supplied by the boys of S. Paul's. W. Horsley, Attwood, and Vincent Novello presided at the organ by turns. Before the service Attwood's Coronation Anthem, "I was glad" was sung. The appropriate Psalms were sung to chants by Beethoven (adapted by Goss) in C minor,

* Miss Hackett likewise gave a prize of ten guineas for the best Essay on the life of Sir Thomas Gresham. J. W. Burgon, the late Dean of Chichester, was one of the winners of this,

and Hawes in C. The *Te Deum* and *Jubilate* were the compositions of Charles Hart. Before the sermon, Boyce's fine anthem, "If we believe that Jesus died" was given, the duet contained therein being sung by Enoch Hawkins * (a lay vicar of Westminster and an alto singer of surpassing sweetness) and J. O. Atkins. At the conclusion of the sermon, which was preached by the Rev. W. M. Blencowe of Oriel College, Oxford, Horsley's scientific quartet, "I heard a voice from Heaven," followed by Handel's "His body is buried in peace," &c. was sung. After the service the congregation, about 250 in number, adjourned to Crosby Hall, where some more music was gone through, including, Spohr's "Blest are the departed" sung by Clara Novello, Hawkins, J. A. Novello, and Vaughan, and, in compliment to Stevens, his admirable Shakespearean glee, "Ye spotted Snakes."

The subjoined list of published Gresham Prize Compositions may be interesting. The cathedral authorities regarded them as innovations, and resisted their introduction as long as they could. Thus, Goss' anthem, "Have mercy upon me," was not sung in S. Paul's, the cathedral of which he was so long organist, until after 1860, when a better feeling had arisen in such matters, and the disposition to effect reasonable improvements was taking an active form:—

I. <i>Te Deum</i> and <i>Jubilate</i> in C	Charles Hart. 1831.
II. Turn Thee again O Lord	Kellow J. Pye. 1832.
III. Have mercy upon me ...	John Goss. 1833.
IV. Bow down Thine ear ...	George Job Elvey. 1834.
V. Magnificat in F ...	Charles Lucas. 1835.
VI. Magnificat in A ...	Rev. W. H. Hawergal. 1836.
VII. Turn Thee again ...	Edward Dearle. 1837.
VIII. Out of the deep ...	E. J. Hopkins. 1838.

* Enoch Hawkins died Jan. 9th, 1847. A mural tablet was erected to his memory in the cloister of Westminster Abbey, by the members of the Adelphi Glee Club, of which he was the President.

- IX. Proclaim ye this *Jas. Kendrick Pyne.* 1839.
 X. God is gone up *E. J. Hopkins.* 1840.
 XI. Give thanks to the Lord... *Rev. W. H. Havergal.* 1841.
 XII. Blow ye the trumpet ... *Alfred Angel.* 1842.

These pieces were usually published in yellow paper wrappers whereon were printed the number of the composition, Sir Thomas Gresham's coat of arms, and his motto *Humani Generis Decus*. Among the judges at these competitions were Dr. Crotch, R. J. S. Stevens, W. Horsley, and Sir J. L. Rogers.

Miss Hackett was herself a composer, one of her songs, "I'm thinking on the happy past," being published at Cramer's. Her name frequently appears in the subscription lists of important publications of Cathedral music, and she was instrumental in establishing a series of high class chamber concerts at Crosby Hall, for one of which Mendelssohn wrote his famous "Hear my prayer."

"I can remember Miss Hackett," recently wrote Sir George Grove, the eminent principal of the Royal College of Music to the author, "from an evening which I spent at Crosby Hall, in 1843, when about 150 had been asked by her to sing over the proof-sheets of the Musical Antiquarian Society's edition of Wilbye's Madrigals Macfarren too was there, not then quite blind, but obliged to hold the music close up to his eyes."

It was greatly owing to the liberality and public spirit of Miss Hackett that the unique piece of domestic Gothic architecture, Crosby Hall, was preserved. In 1831 she and her relatives made strenuous efforts for its restoration and preservation, an account of which will be found in the Rev. Dr. Cox's *Annals of S. Helen's*, and fuller details in an illustrated volume treating exclusively of the building, and published at the time of its resuscitation. On Friday, August 5, 1842, a very interesting lecture

was delivered on Crosby Hall and Place by the Rev. Charles Mackenzie, then Vicar of S. Helen's, Bishopsgate, afterwards Prebendary of S. Paul's and Rector of Allhallows, Lombard Street. It was subsequently published by Smith and Elder of Cornhill, with a dedication to Miss Hackett.

Mr. Mackenzie was also the winner of the Gresham prize for his Essay on the Life and Institutions of Offa King of Mercia.

The history and antiquities of London were among Miss Hackett's favourite studies. Many volumes of the good old historians, Stowe, Pennant, Malcolm, Maitland, and Seymour were interleaved with her vigorous and scholarly notes, and at the time of her death she was taking in the periodical publication *Old and New London*, in which she was greatly interested. To the *Gentleman's Magazine* for April, 1826, she contributed a very interesting letter on the Anglo-Saxon and Danish Royal Palace in London. The same periodical was enriched by many letters from her graceful pen on archæological and historical subjects, the mode of performing service at the various cathedrals, and a variety of other topics of a kindred nature. In the *Harmonicon*—a valuable musical periodical—for 1832 appeared some remarks by her on the chanting in our cathedrals. With characteristic modesty her contributions were rarely signed in full, but they are readily distinguished by the initials M. H. *A Memoir of Sir Thomas Gresham, with an Abstract of his Will*, appeared anonymously in 1833.

This gifted lady, one of the most interesting we might say, of England's women, died at the residence of her half brother, John Capper, 3, Manor Villas, Amhurst Road, Hackney, on Thursday, November 5th, 1874, at the advanced age of ninety-one years, having been born on November 14th, 1783.

During her last illness, which was of brief duration,

Miss Hackett was daily remembered in the Church's prayers at S. Paul's, and visited by the Rev. W. J. Hall, one of the good minor canons of her beloved cathedral. Cheered by the repetition of her favourite collects, the familiar cadences of the psalter, and other portions of our precious Church service, she preserved her vigorous intellect unclouded and unimpaired almost to the last, and the end came during a celebration of the Holy Communion at her bedside. Thus she died, as her whole life may be said to have been spent, in actual worship, and such an end was exceedingly touching and beautiful.

Miss Hackett was buried in the Cemetery at Highgate on Tuesday, November 10th, together with her half brother, who died only three days previously, viz., on All Souls' Day, and to whom she was deeply attached.

The Dean of S. Paul's and some other members of the chapter were present, and it was the wish of the minor canons and vicars-choral that the first part of the service should be sung in the cathedral in which she had so long worshipped; but this arrangement was objected to by Miss Hackett's relatives, on account of her half brother being interred on the same day, and in the same grave.

At their own request and expense the choir of S. Paul's, twenty-two in number, attended her to the grave at Highgate, singing Croft and Purcell's Burial Service, and Sir John Goss' lovely anthem:—

O Saviour of the world, Who, by Thy Cross and Precious Blood hast redeemed us; Save us, and help us, we humbly beseech Thee, O Lord.

But perhaps the most touching part of the ceremony was the singing, at the conclusion of the Office, of the hymn, "Abide with me." It was a beautiful autumn afternoon; the birds singing, and the sun shining brightly.

The above musical tribute was a fitting mark of respect from the choir of the cathedral, whose welfare Miss Hackett had always so much at heart, and to whose amelioration she had so largely contributed by her purse and her pen. Her memory is still vividly cherished by many of the clerical and lay members of S. Paul's, and numerous little anecdotes related to the writer illustrate her thoroughly Christian unselfishness and kind thought for others.

Miss Hackett was devotedly attached to the Church of England; its liturgy and ritual were dear to her, and she numbered many of its dignitaries among her firmest friends.

Wherever talent and ability existed she never failed to detect them, and wherever need for help claimed her, she was ready to give not only her money, but herself.

She had not only lived and rejoiced to see the great revival in the cathedral services and work generally, under the present energetic Dean and Chapter, but also to see the boys of the choir thoroughly well educated and cared for. Early in the last year of her life she was permitted to enter the crowning object of her years and years of toil, namely, the new choir-school for forty boys, erected almost upon the site of the ancient Choral Grammar School, and opened on the day after the Feast of the Conversion of S. Paul, Monday, January 26th, 1874.

In March, 1877, a cenotaph was erected to the memory of Miss Hackett in S. Paul's, from subscriptions raised by the choristers of England through the exertions of Sir John Stainer and Dr. W. A. Barrett. It is placed on the left hand wall of the South aisle of the crypt, and is composed of dark variegated marbles, with suitable adornments. The inscription on this cenotaph runs as follows :—

To the memory of Maria Hackett, to whom, through the

course of a long life, the welfare of Cathedral and Collegiate chorister-boys was the object of deep and unfailing interest, and who, after devoting her time and substance to efforts which nothing could discourage, for the improvement of their condition and education, was allowed to see, on all sides, the result of her labours.

Died November 5th, 1874, in her 91st year.

The grave at Highgate is situated in the old portion of the Cemetery, and is just beyond the entrance gates and Chapel, under an ivy-covered wall on the extreme right. It consists of a coped tomb of mediæval pattern with a floriated cross, similar to those in the cloister-garth of Salisbury Cathedral. There is no inscription upon it beyond the simple dates of the birth and death of Miss Hackett, and of her half brother and sister, and the words "*Eternal Rest give unto them, O Lord, and let perpetual light shine upon them.*"

The organist of S. Paul's at the period of the commencement of the present chapter was Thomas Attwood, a man who will always be regarded as one of the most illustrious exponents of the school of English Church music, and one of the first to raise it from the somewhat degraded state into which it had fallen since the death of Dr. Boyce in 1779.

Influenced, as we shall hereafter see, by continental study, Attwood succeeded in infusing into his Church compositions what we may term the dramatic element, and thus became the founder of a school, the results of which may be seen in the works of the majority of the ecclesiastical composers of the present day.

Thomas Attwood was the son of a coal merchant, who, by way of relaxation in his leisure hours, appears to have taken up trumpet and viola-playing.

Born in London on Nov. 23rd, 1765, Attwood was admitted at the age of nine among the choristers of the Chapel Royal, where he had for his masters first

Dr. Nares and afterwards Dr. Ayrton. Perhaps a more perfect master of melody than Nares could not have been found, and to this circumstance, combined with that of further study under eminent continental theorists, may be attributed Attwood's excellence as a sweet melodist, sound harmonist, and learned contrapuntist.

At the age of seventeen, while performing in some concert at Buckingham House, Attwood attracted the notice of the Prince of Wales (afterwards George IV.) who, like his father, was not slow in discovering true musical talent. So, like Pelham Humphreys, another English Church composer and former chorister of the Chapel Royal, Attwood was provided with a handsome sum of money from the royal private purse and sent to complete his musical studies on the continent.

Accordingly, in 1783, he bent his steps to Naples, and passed some time in study there with Filippo Cinque and Gaetano Latilla. Attwood derived from nature the feeling and the capacity to form an accomplished musician, and the inclinations of his early genius were, perhaps, excelled only by the first set of children of the Chapel Royal (Humphreys, Blow, Purcell, and Wise), Lord Mornington, William Crotch, the two Wesleys, and Mozart.

To the last-named composer Attwood repaired, after leaving Naples, remaining with him at Vienna until 1787. "Many exercises in harmony and counterpoint which Mozart corrected are preserved, having been presented by Attwood to his pupil, Sir John Goss. Mozart's notes, written on the margin of the music-paper, are interesting and amusing, and many of Attwood's notes show that Mozart enjoyed a game at billiards and a cup of coffee quite as much as he did the noble art of teaching counterpoint."*

* Dr. W. A. Barrett.

These very interesting mementos of Mozart are now in the possession of Dr. J. F. Bridge, the genial and gifted organist of Westminster Abbey. It is possible that the Doctor may some day give a short account of these treasures to the public.

If Attwood's veneration for his instructor was ardent and unchanging, the attachment of Mozart to his pupil was no less warm and genuine. "Attwood," said Mozart, "is a young man for whom I have a sincere esteem; he conducts himself with great propriety, and I feel much pleasure in saying that he partakes more of my style than any other scholar I ever had, and I predict that he will prove a sound musician."

In 1787 Attwood returned to his native country, with his head, no doubt, well stored with Mozart's tender phrases. In the same year he obtained his first organ appointment; this was to the church of S. George the Martyr, Queen Square, in the parish of S. Andrew, Holborn.[†] The death of his beloved master in December, 1791, affected him deeply, and he never afterwards alluded to him without great emotion. In the following year our composer was appointed musical instructor to the Duchess of York, and three years later to the Princess Charlotte of Wales, at Carlton House.

In February 1796, the important post of organist at S. Paul's fell vacant by the death of John Jones.* Attwood applied for it, and obtained it, and perhaps there was no one who could have occupied the seat more worthily.

On the death of Dr. Thomas Sanders Dupuis in June of the same year, Attwood was sworn in as Composer to the Chapel Royal, his initial undertaking in that capacity being a superb setting of the Morning

* Jones was buried in the Piazza of the cloister at the Charterhouse, of which he was also organist.

† Recent research has proved that Attwood never held this appointment.

and Evening Service, together with a *Sanctus* and *Kyrie Eleison*, in the key of F.

In the following year he wrote his fine anthem in the key of E flat, the words from the 119th Psalm, "Teach me O Lord." This shortly afterwards appeared in Page's *Harmonia Sacra*. It is to be regretted that the remaining portions of this beautiful composition are not heard with the same frequency which the opening movement seems to enjoy.

For the State Funeral of Lord Nelson in S. Paul's on January 9th, 1806,* Attwood composed a solemn

* It may be interesting to mention here, that not one member of the choral staff of S. Paul's absented himself on this memorable occasion. The following were the names of those forming the choir. *The college of twelve minor canons*.—Rev. Weldon Champneys (sub-dean), Rev. Wm. Clarke (senior cardinal), Rev. Dr. Henry Fly (junior cardinal), Rev. John Moore (warden), Rev. John Pridden, Rev. W. Thos. Bennett, Rev. James Salt, Rev. Wm. Holmes (sub-dean of the Chapel Royal), Rev. Wm. Clarke, Rev. Edward James Beckwith (succentor), Rev. Richard Webb, and Rev. William Hayes. At this time it must be remembered that the minor canons formed an important item in the choir of S. Paul's. *The six vicars choral*.—Robert Hudson, Mus.B., Edmund Ayrton Mus.D., Israel Gore, John Sale (almoner and master of the choristers), Thomas Attwood (organist), and John Page. The eight choristers:—Masters Cutler, Rogers, Hart, Blackburne, Michelmores, Chipp, Holmyard, and G. C. Sale. To the above must be added the choristers and lay vicars of Westminster, and the children and gentlemen of the Chapel Royal. A volume containing the whole of the music sung on this occasion was edited and published by John Page. It contained Purcell and Croft's *Burial Service*, Attwood's *Magnificat and Nunc Dimittis in F*; Greene's anthem, "Lord, let me know mine end"; Handel's "His body is buried in peace," and the *Dirge* composed expressly by Attwood.

An account of the ceremony, written soon afterwards, states "It would be injustice not to notice more particularly the active exertions of the Rev. John Pridden, one of the minor canons, on whom the very arduous task devolved of conducting the whole ceremony within the cathedral. The number of persons present cannot be estimated at fewer than 10,000; the business was novel and various and in itself intricate; at once to direct the military and the choristers, and to prepare for the reception of the noble and illustrious mourners, with their numerous attendants and supporters, required, it may be supposed, no small degree of vigilance, attention, and presence of mind; and when we add that with one trivial exception not an error was manifest from the beginning to the end of this solemnity, this public testimony will be acknowledged to have been justly merited by the rev. gentleman alluded to. On Mr. Attwood's skilful management of the fine organ (perhaps the best of its kind in Europe), it is unnecessary to dilate; his talents are well known and were never more strenuously or successfully exerted."

With reference to the "trivial exception" alluded to we are informed that "one of Mr. Pridden's signals to the attendant on Mr. Attwood (who was seated between the great and choir organ-cases, and consequently out of

Dirge in D minor, and for the coronation of George IV., on July 19th, 1821, he produced his noble anthem, "I was glad," written and published, in vocal score with full orchestral accompaniment, in the key of C. The intrinsic merit of this composition is said to have induced George IV. to appoint Attwood director of the music at his newly-erected private chapel in the Pavilion at Brighton, consecrated on New Year's Day, 1822.

For the Coronation of William IV. on September 8th, 1831, Attwood produced a similarly fine anthem, "O Lord, grant the King a long life," written in the festive key of D, and likewise published in full score for voices and orchestra.

On the death of John Stafford Smith in September, 1836, Attwood was appointed his successor as one of the organists of the Chapel Royal, his companion in office being Sir George Smart, uncle of the famous Henry.

Attwood was taken ill soon after Christmas, 1837, and, preferring some peculiar method of treating his complaint, neglected the proper remedies, and, on March 28th, 1838, expired at his house in Cheyne Walk, Chelsea, in his seventy-third year.

Only a short time before his death he had projected another elaborate anthem for the coronation of our present Sovereign, but did not live to complete it.

Pursuant to his dying wishes he was buried "under his own organ" as he expressed it, in the crypt of S. Paul's. At his funeral the choirs of the Chapel Royal and Westminster Abbey joined that of the metropolitan cathedral in rendering their last musical tribute to one

sight both of the ceremony in the choir and under the dome) was the holding up of a book; at one time, however, another gentleman near Mr. Pridden passing his hand with a similar book in it over his face, it was mistaken for the signal and the organ struck up about three minutes too soon. It had not however, played half-a-dozen bars before the mistake was rectified."

who may be justly termed an illustrious ornament of English Church music.

An incised flagstone of the plainest description marks Attwood's resting-place, in the solemn under-church of S. Paul's.

Of Attwood's cathedral music there are two features to be remarked: first, the originality in form; and secondly, the thoroughly devotional and chastened spirit that pervades the whole. Attwood was, undoubtedly, a man of sincere piety, and, when engaged in the composition of music for the Church, always felt that he was employing the genius bestowed upon him by God for the noblest and highest purpose to which it could be devoted—His service; and his great aims and hope were that he might be able to praise Him worthily. When Church music is written under the influence of such feelings as these, we may never fear that it will prove an unworthy or unimportant addition to the treasures we already possess: nor will anyone be rash enough to assert that, because a certain Church composition is not exactly framed upon the models of Tallis and Gibbons, it is not therefore to be styled "Ecclesiastical." The "Beautiful" is for all time, though the forms through which it is manifested may be as diverse as the minds which produce them.* Truly Attwood took as his motto that first verse of the 108th Psalm, "O God, my heart is ready, my heart is ready, I will sing and give praise with the best member that I have."

The above reflections naturally lead us to a brief consideration of Attwood's principal Church compositions.

It appears to be a general impression that the MS. books of S. Paul's are plentifully supplied with Attwood's services and anthems. This is, however, quite erroneous. During his inspection of the above books,

* See Preface to Attwood's *Cathedral Music*, edited by Professor T. A. Walmisley.

the writer was only able to discover the vocal parts of the *Magnificat and Nunc Dimittis in F*, performed at Lord Nelson's funeral—the Burial Office on that occasion being interwoven with Evening Prayer ; those of the Evening Service in D, and of a *Te Deum* in B flat.* It must be borne in mind that at the time of Attwood's appointment to S. Paul's the cheap publication of Church music was a thing entirely unheard of. Music-publishing, and especially that of sacred music, was exceedingly expensive. Even the transcription of the separate vocal parts, from the full score, into the MS. books of our cathedrals was a costly affair, and had to be done at the composer's expense, a fact which speaks volumes for the miserable parsimony and indifference evinced by those in ecclesiastical authority towards the humbler members of their foundations. Happily, all this is now changed.

At the Chapel Royal there are several of Attwood's compositions in manuscript, the outcome of his official appointment. In 1853 these were collected, together with some additional MSS. left by Attwood at the time of his death, and published by Ewer and Co., of Regent Street, under the editorship of Thomas Attwood Walmisley, his godson and favourite pupil.

The subjoined is an attempt at a list of Attwood's services and anthems. Those indicated by an asterisk were given in the published collection above alluded to.

SERVICES.

- *In F. *Te Deum, Jubilate, Sanctus, Kyrie, Magnificat and Nunc Dimittis* (composed for the Chapel Royal, Oct., 1796).
- *In A. *Te Deum, Jubilate, Magnificat and Nunc Dimittis* (composed Dec., 1825).
- *In C. *Te Deum, Jubilate, Sanctus, Kyrie, Magnificat and Nunc Dimittis* (composed July, 1832).

* In the MS. Books at Canterbury Cathedral this *Te Deum* is followed by a *Jubilate*, which at S. Paul's is wanting.

*In D. *Te Deum, Jubilate, Sanctus, Kyrie, Cantate Domino and Deus Misereatur* (composed July, 1832).
In various keys. Several settings of the *Sanctus* and *Kyrie*.

ANTHEMS.

- Be Thou my judge, O Lord* (full with verse à 4 v.), unpublished.
Blessed is he that considereth (verse à 4 v.), unpublished.
Bow down Thine ear (treble solo and chorus), published by J. Alfred Novello at 67, Frith Street, Soho, c., 1830.
Come, Holy Ghost (treble solo and chorus), published by Novello, c. 1830.
Enter not into judgment (full à 4 v.), published by Novello.
**Grant, we beseech Thee* (full à 4 v.), composed 1814.
I was glad (full à 4 v. with orchestra), composed 1821 for the Coronation of King George IV., published by Novello.
**Let the words of my mouth* (full à 6 v.), composed 1835.
Let Thy hand be strengthened (second Coronation anthem for George IV.), unpublished.
My soul truly waiteth (treble solo and chorus), published by Welsh and Hawes, at the Royal Harmonic Institution, Regent Street, c. 1816.
**O God, Who by the leading of a star* (full à 4 v.), composed for the Feast of the Epiphany, 1814.
O Lord, grant the king a long life (full à 4 v. with orchestra), composed for the Coronation of King William IV., 1830, and published by Novello.
**O Lord we beseech Thee* (full à 4 v.), composed July, 1814.
**Teach me O Lord* (full with verse à 3 v.), composed 1797, and first printed in Page's *Harmonia Sacra*, 1800.
**They that go down to the sea in ships* (full with verse à 4 v.), composed Jan., 1837.
Turn Thee again O Lord (full à 4 v.), composed in 1817, and published at the Royal Harmonic Institution.
**Teach me Thy way, O Lord* (verse à 3 v.), composed Sept., 1817.
Turn Thy face from my sins (treble solo and chorus), written for a musical magazine * (afterwards published by Novello).
**Withdraw not Thou Thy mercy* (full, with treble solo), composed Jan., 1827.
**Nine Double Chants* in various keys.
Various Double Chants (many of these not included among the foregoing, appeared for the first time in the collections of John Marsh of Chichester, Bennett and Marshall (1829), Hawes (1836), and Goss (1841).

Attwood, compared with his predecessors at the Chapel

* *Sacred Minstrelsy*, Vol. I. (Parker, 1837).

Royal,—Purcell, Blow, Croft, Greene, Boyce, Nares, and Dupuis—was, by no means a prolific composer of Church music, but what was wanting in quantity he made up for in quality. Almost everything he has left us bears the impress of his beloved master, Mozart, with whose sweet phrases his mind must have been well stored. Yet for all this Attwood was no plagiarist; he had a fine vigorous, expressive style of his own, originally formed by constant study of the works of the English cathedral masters, during his chorister-days in the Chapel Royal. Upon this he was enabled to engraft a lighter style, acquired during his sojourn on the continent.

Attwood's services and anthems are all original in conception, suitable in dignity, and expressive in execution; abounding in emphasis and tender phrasing, and always in the purest taste. He was indeed a bold pioneer, who fearlessly opened a new path in art.

As a player Attwood greatly excelled, and, in his accompaniment of the Psalms, the glorious majesty of the Lord, and man's sinful state, were, by turns admirably portrayed by him in music. Fifty years have elapsed since he played at S. Paul's, yet people still speak of his powers with admiration.

The Hon. C. F. Greville writing in his *Journal of the Reign of William IV.* under date Dec. 1, 1834, thus alludes to the cathedral service in Attwood's time:—"Went to S. Paul's yesterday * to hear Sydney Smith preach. He is very good; manner impressive, voice sonorous and agreeable, *rather* familiar, but not offensively so, language simple, and unadorned, sermon clever and illustrative. The service is exceedingly grand, performed with all the pomp of a cathedral, and chanted with beautiful voices; the lamps, scattered

* Advent Sunday (S. Andrew's Day) the last day of Sydney Smith's November residence.—J. S. B.

few and far between throughout the vast space under the Dome, making darkness visible, and dimly revealing the immensity of the building, were exceedingly striking. The cathedral service thus chanted and performed is my *beau idéal* of religious worship,—simple, intelligible and grand, appealing, at the same time, to the reason and the imagination.”

While upon this subject we cannot forbear quoting the words of that delightful American writer Nathaniel Hawthorne who, in his work *Our Old Home and English Note Books* thus refers to the service at S. Paul's, somewhat subsequent to Greville's account:—

“Oct. 6th, 1855, It rained heavily and being still showery when we got to Cheapside again, we stood under an archway (a usual resort for passengers through London streets) and then betook ourselves to sanctuary, taking refuge in S. Paul's Cathedral. The afternoon service was about to begin, so after looking at a few of the monuments, we sat down in the choir, the richest and most ornamented part of the cathedral, with screens or partitions of oak cunningly carved. Small white-robed choristers were flitting noiselessly about, making preparations for the service which by and by began. It is a beautiful idea that, several times in the course of the day, a man can slip out of the thickest throng and bustle of London, into this religious atmosphere, and hear the organ, and the music of young pure voices.”

Somewhat earlier, Mrs. Harriet Beecher Stowe, albeit a Nonconformist, records her impressions of S. Paul's in her charming book, *Sunny Memories of Foreign Lands*. It was a Sunday afternoon, and after visiting Dean and Mrs. Milman at the Deanery, she proceeded with them to the Cathedral where she was much affected by the chanting and service, “some of the performers” she remarked “being boys of

most beautiful countenances." The "pious and evangelical" sermon, preached by the Rev. Montague Villiers (canon in residence) was, of course, to her mind.

These and many other passages scattered up and down among the works of great writers tend to show how deeply rooted is the affection for the daily choral service of the Church in the hearts of many. It is well known that Charles Dickens had a great antipathy to anything savouring of ecclesiasticism, but what reader of his last book, *Edwin Drood*, can forget the fine description he gives, in the ninth chapter, of a cathedral service at Rochester (under the pseudonym of Cloisterham), on which occasion it will be doubtless remembered, Mr. Grewgious looking in at the great Norman West door, standing open "for the airing of the place," declared that it was "like looking down the throat of Old Time."

Many English composers since the time of Tallis have set the *Veni Creator* to music, but few settings can vie with Attwood's soothing and refined strain. It has become as inseparably connected with our Whitsun services, as Handel's "For unto us," and "I know that my Redeemer liveth" are with those of Christmas and Easter. At no time, perhaps, does this exquisite and touching little composition sound so solemn as on Ordination Sundays at S. Paul's, when it breaks the "silence kept for a space" before the laying on of hands.

Among Attwood's longer anthems "Withdraw not Thou Thy mercy," "Teach me Thy way," and "They that go down to the sea in ships," deserve special mention, as being full of that charming melody and admirably-descriptive part-writing of which he was so consummate a master.

An expressive full anthem, "Turn Thee again O Lord at the last" was written by Attwood for the

special service held at S. Paul's on Wednesday, November 19th, 1817, being the day of the interment at S. George's Chapel, Windsor, of the lamented Princess Charlotte. The words of this anthem as originally set and published were, "Turn Thee again O Lord at the last, and be gracious unto Thy *servant*." The modern printed copies, however, have it, "Turn Thee again O Lord at the last, and be gracious unto Thy *servants*."

The Princess Charlotte,* a great friend and patroness of musical men, was exceedingly fond of Attwood's compositions, so much so indeed, that she frequently carried them about with her. Being upon a visit to Bishop Fisher of Salisbury at his palace, on New Year's Day, 1816, she presented to Mr. A. T. Corfe, the then organist of the cathedral, a very beautiful setting of the *Sanctus and Kyrie* by Attwood, in the key of E. These movements were, in 1861, included by Mr. J. E. Richardson, assistant to Mr. Corfe, in a small collection compiled by him.

It is worthy of notice that Attwood in his services and anthems almost entirely disregarded the old form of verse-writing, *i.e.*, for alto, tenor, and bass; his preference being nearly always for a treble voice in the melody. Certain of his verses, however, in the old style are among the most touching things he ever penned. Take, for example, those in the *Te Deums* in F, and D, "When Thou tookest upon Thee," and "Vouchsafe, O Lord," respectively.

Among his quartets for S.A.T.B., mention must be made of the verse, "For the Lord is gracious" from the *Jubilate* in C (the *Gloria Patri* of which,

* The Princess Charlotte and her musical proclivities formed the subject of a very able article in the *Musical Standard* of Sept. 13th, 1884, from the pen of Dr. E. H. Turpin, with whose graceful and scholarly essays the pages of that serial were, for six years, enriched. It is a description of an M.S. book in the handwriting of the lamented Princess, full, as Dr. Turpin tells us, of "singularly tender, melancholy and suggestive interest."

by the way, has a magnificently wrought-out fugue culminating in some glorious outbursts of harmony on the word "Amen"); "He remembering His mercy" from the *Magnificat* in the same service; a similar verse in the *Magnificat* in A; and "O let the nations rejoice and be glad" from the *Deus Misereatur* in D, perhaps the most tender and Mozart-like of them all.

Attwood's solos are almost exclusively for a treble. Many of them are very sweet and lovely, especially worthy of note being, "My soul truly waiteth," "Turn Thy face from my sins," "Come, Holy Ghost," "As for me I am poor and needy" (from the anthem, "Withdraw not Thou") and one now not very generally known, viz., "Bow down Thine ear," expressly written in 1830 to display the fine high soprano voice of Miss Clara Novello:—

That tuneful daughter of a tuneful sire.

Attwood's skill as a profound contrapuntist may be seen in the little full anthem in the key of E—"O God, Who by the leading of a Star," composed in 1814 for the Feast of the Epiphany, at the Chapel Royal, when the symbolical offerings of gold, frankincense, and myrrh, were made by the Sovereign. This beautiful custom is still observed.

Following the example of Matthew Locke (the reputed composer of "The Music in Macbeth," many years before, Attwood set the Responses to the Commandments in ten different ways.*

Attwood's double chants are too well known to need any special description. In their calm, quiet beauty

* Pepys in his Diary, under date Sept. 1st, 1667, thus alludes to Locke's setting of the Kyrie:—"Spent all the afternoon, Pelling, Howe, and I and my boy, singing of Locke's response to the Ten Commandments which he hath set very finely, and was a good while since sung before the King, and spoiled in the performance, which occasioned his printing them for his vindication and are excellent good."

they afford a striking contrast to the florid, flighty abominations in which the latter part of the Georgian era was far too prolific.

It may not, perhaps, be generally known that Attwood was the composer of some very tasteful and devotional hymn-tunes. These, like his chants, are the more to be valued, from the circumstance of their having been written at a period when this species of composition was at its very lowest ebb. Five of them—"Framlingham,"* "S. Paul's," "Chelsea," "Lambeth," and "Crayford" (the last-named a beautifully characteristic melody somewhat in the style of "Come, Holy Ghost") made their appearance in a collection edited by the Rev. W. J. Hall, a former much respected minor canon of S. Paul's. Many of the tunes in this book were specimens of the very worst taste in psalmody. What lover of Gibbons or Boyce, could possibly relish such compositions as "Calcutta," "Arabia," and "Cambridge New"? Among such miserably weak effusions Attwood's tunes rise like lilies among weeds. To the same collection he contributed a very beautiful "Thanksgiving after the Gospel," which was specially composed for, and at one time constantly sung in, S. Paul's Cathedral. It well merits revival.

In *The Sacred Minstrel*, a tasteful collection of sacred songs by various composers, edited by the late Sir John Goss, were included four of Attwood's pieces, viz., "Lord, Thou wilt hear me when I pray," "God, Who madest earth and heaven," "Lord in the morning Thou shalt hear," and "Shine, mighty God on Britain." All of these bear testimony to the pure and refined taste of their composer, as also do three sacred pieces

* The living of Framlingham, Suffolk, in the gift of Pembroke Hall, Cambridge, was, for many years, held by one of the composer's sons—the Rev. George Attwood, who died only a short time since. There exists at Framlingham Church a most interesting and valuable organ-case dating from the reign of Henry VIII.

published in an interesting collection by Alfred Pettet (organist of the Church of S. Peter Mancroft, Norwich) in 1825, viz., "O Lord Supreme" (words by Mrs. Joanna Baillie) for a high soprano, and as Attwoodian in style as it is possible to conceive; "O Sacred Star of Evening"; and a duet for trebles, "Songs of praise the Angels sang," which at one time the choristers of Norwich Cathedral used to give very sweetly.

In Goss' *Parochial Psalmody* (1832) were given two other psalm tunes by Attwood, viz., "Pembroke" and "Melchet," both very simple and beautiful.

During the earlier portion of his career Attwood was much engaged in dramatic composition, and between 1792 and 1807 he produced the incidental music for the following pieces:—

<i>The Prisoner</i>	1792	<i>The Magic Oak</i>	1799
<i>The Mariners</i>	1793	<i>True Friends</i>	1800
<i>Caernarvon Castle</i>	1793	<i>Dominion of Fancy</i> ...	1800
<i>The Adopted Child</i>	1795	<i>The Escapes or the</i>	
<i>The Poor Sailor</i>	1795	<i>Water Carrier</i> (adap-	
<i>The Smugglers</i>	1796	ted chiefly from Che-	
<i>The Mouth of the Nile</i>	1798	rubini)	1801
<i>Devil of a Lover</i>	1798	<i>Il Bondocani</i>	1801
<i>The Castle of Sorrento</i>	1799	<i>S. David's Day</i>	1804
<i>The Red Cross Knight</i>	1799	<i>Adrian and Orilla</i> (with	
<i>The Old Clothesman</i> ...	1799	Michael Kelly)	1806
<i>A Day at Rome</i>	1799	<i>The Curfew</i>	1807

The excellency of the music of Attwood's operettas has never been questioned, but he never made any very marked success; for the state of the lyric drama at that period was such as to preclude the possibility of any attempts towards establishing a grand national opera.

Numerous charming secular songs and ballads were written by Attwood, two of which, "The Soldier's Dream," and "Reflected in the lake" (the latter to Bishop Heber's beautiful words) attained consider-

able popularity in their day. A duet for equal voices, "The waves retreating from the shore" is also worthy of mention.

As a prominent member of the Glee Club, Concen-tores Sodales, and other societies, Attwood had opportunities of composing some fine glees, conspicuous among which stand, "Hark, the curfew's solemn sound," and "In peace love tunes the shepherd's reed." In many of his glees Attwood departed from the conventional mode, and made an independent accompaniment. In this way they cannot in strictness be called glees, but rather trios and quartets, as a glee proper is sung without any accompaniment whatever.

Attwood wrote some organ music, but beyond a *Cathedral Fugue in E flat*,* and *Nelson's Dirge*,† none of it has ever been published.

Mendelssohn, during his visits to London was frequently the guest of Attwood ("dear old Mr. Attwood" as he called him) at his snug villa on Biggin Hill, Norwood, previous to his removal to Chelsea. Several of Mendelssohn's racy and piquant letters are dated from there, and in one of them he expresses his joy at finding, in Attwood's music cupboard, which stood in his apartment, a full score of Weber's "Euryanthe"

When Mendelssohn visited London in 1829, after his Scottish tour, he had the misfortune to be thrown from a carriage, thereby occasioning a serious injury to his knee. He was, however, most assiduously looked after by his many English friends, among them being Attwood and Hawes. About the latter we shall have a good deal to say later on.

The great composer notes in one of his home letters

* Published in Vincent Novello's *Select Organ Pieces*.

† Published in Vincent Novello's *Melodies for the Soft Stops*.

during the time he was confined to his room :—"Yesterday a great hamper arrived from Mr. Attwood (at Norwood) in Surrey ; on the top there were splendid flowers, which are now smelling deliciously by my fire-side. Under the flowers lay a large pheasant ; under the pheasant a quantity of apples for pies, &c. Mr. Hawes appeared this morning with grapes, than which I never saw finer or more beautiful." When, on his recovery Mendelssohn went down to Norwood for change of air, he gave, in another letter, a droll account of a milk white donkey fed on corn and thistles, the property of one of Attwood's sons. This animal was accustomed to draw him about the village and adjacent country in a little chaise, he being unable to walk by reason of his accident.

While at Norwood, on November 18th, 1829, Mendelssohn wrote the second of his *Three Fantasias for Pianoforte, in E* (*Op.* 16), "Der Kleine Fluss" or "The Rivulet." There is said to be a composition extant, in which Mendelssohn introduces the tone of Attwood's gate bell.

On the 24th of June in this same year Mendelssohn directed his overture to *A Midsummer Night's Dream* for the first time in England, at a concert given by Drouet, the flautist. On returning home after this concert, Attwood, who had accompanied Mendelssohn, left the MS. score of the above marvellous overture, by accident, in the hackney coach, "Oh, never mind," replied the composer, when informed of the mishap, "I will make another copy." And this he did entirely from memory, without the variation of a single note.

Mendelssohn often accompanied his host to S. Paul's, and gave performances on the organ after service, for which instrument, like Handel, he had a great partiality. The main attraction for him was the C pedal-board (then the only one in London),

and therefore the only one on which Bach's music could be rendered without destructive changes.

At S. Paul's on June 23rd, 1833, Mendelssohn played three pieces of Bach's, an extempore Prelude and Fugue, and the Coronation Anthem, as a duet with Attwood. On a previous occasion (September 10th, 1829) he played so long after the service—it was Sunday afternoon—and the congregation were so loth to leave the church, that the vergers in despair withdrew the blower, and let the wind out of the organ during the performance of Bach's Fugue in A minor, at the point where the subject comes on in the pedals.

Mendelssohn's "Three Preludes and Fugues" (Op. 37) composed at Spire in the year 1837, were dedicated to Attwood, while the autograph of a setting of the *Kyrie Eleison* in A minor was inscribed "For Mr. Attwood, Berlin, 24th March, 1833."

It is extremely interesting to note that Attwood, the favourite pupil of Mozart, was one of the first to recognize the genius of the young Mendelssohn, and a warm friendship was established between the two composers, which was only broken by the death of the elder. Thus, the gifted Englishman appears as a connecting link between the two illustrious Germans.

Attwood possessed the well-cultivated understanding of a scholar, and bore the highest and most amiable character as a man. The latter trait endeared him to all who came in contact with him.

He was an especial favourite with Mr. Hawes' boys at S. Paul's and the Chapel Royal, some of whom, still living, remember many of his little acts of kindness and encouragement. Dr. E. J. Hopkins, in an interesting paper read not long ago before the College of Organists, thus alludes to one of them :—

"As composer to the Chapel Royal, Attwood wrote an anthem for the coronation of William IV. in Westminster Abbey on

September 8th, 1881, and when, by the way, I was present as a chorister. The anthem was written to words commencing, "O Lord grant the King a long life." It is preceded by an instrumental introduction, which, after being played through *forte* is repeated *piano*, and on the second occasion the nautical air "Rule Britannia" appears, and is played by extra horns and trumpets in D in octaves, *forte*. Shortly after its performance on the occasion for which it was written, it was repeated at a meeting of a private musical society called Concentores.

"After dinner, copies of the new anthem were handed round to the members as they sat at the table; Attwood and Sir George Smart took their seats at the pianoforte to play the accompaniment as a duet for four hands; behind them stood three or four alto singers who were to hum "Rule Britannia" on the repetition of the symphony, and my companion and I stood immediately to Attwood's right. When the symphony was being played through a second time, I was so delighted with the ingenious way in which the nautical tune was interwoven, that I could not help saying to my companion in a somewhat more audible tone than I intended, "Oh, is it not nice!" The performance proceeded; terminated; and was followed by a tumultuous round of applause. Attwood briefly bowed his acknowledgments, and before the sound had fairly died away he turned to me quickly and enquired, "What was that you said to the other boy just now?" Scared on finding that my observation had been overheard, I simply did not reply. Attwood, perceiving my embarrassment, with a kind look said, "Do not be afraid! I am not going to scold. Did you not say, 'Oh is it not nice?'" With a still somewhat disturbed feeling I acknowledged "Yes." "Well," he went on to say, "I am very glad to find that some of you choir-boys take so much interest in the music you have to sing." Then, taking the copy from the pianoforte music-desk and placing it in my hands, he said, "Accept this copy of my new anthem, which Sir George Smart and I have been playing from," add then turning to the other boy, he added, "And I will bring you a copy with me to the cathedral on Sunday next," which he faithfully did."

Dr. Hopkins gives another interesting instance :—

"During the last three years of my school days, as I chanced to be the leading singing-boy in the Chapel Royal choir, my master (Mr. Hawes) made me do double work on a Sunday by sending me to sing at S. Paul's as well as fulfil my own duties at S. James'. And this arrangement could be the more easily carried out, as morning service at S. Paul's commenced at a quarter before ten, while that at the Chapel Royal did not begin until

twelve o'clock; and the afternoon service at the former took place at a quarter past three, whereas that at the latter did not commence until half-past five o'clock.

"Mr. Thomas Attwood, who as you all know was composer to the Chapel Royal as well as organist of S. Paul's, used to utilize this migratory course of mine. In those days (I am speaking of fifty-five years ago) there were no facilities for the publication of Church music, and Attwood would frequently write out separate voice-parts of his services and anthems with his own hand. He would thus get, say, a particular service appointed to be sung at the Cathedral and at the Chapel Royal on the same day. He would then bring his copies to S. Paul's, place them in my hands to carry to and fro, and if, after the fourth service, I returned them to him, complete, and neatly tied up in paper as he had handed them to me, he would reward me with the welcome present of a sixpence, which showed his kindly sympathy with a school-boy, to one of which class a small gift of this kind is always acceptable."

How well do the words of the wise and witty Canon, whose sayings have been already alluded to in the course of these papers, bear out these pleasant little anecdotes of Attwood:—"You have no idea of the value of kindness. Pleasure is very reflective, and if you give it you will feel it, and pleasure which you give by a little kindness of manner returns to you with compound interest."

A portrait of Attwood, apparently taken late in life, was engraved for, and prefixed to, Dr. Walmisley's collected edition of his Cathedral Music. Another engraving, taken from a somewhat earlier portrait, and believed to be not often met with, is in the possession of the writer.

Attwood married, in 1793, Miss Denton, only child of Matthew Denton, Esq., of Stotfield, Bedfordshire, by whom he had issue, six children. Two of them died during his lifetime. One son, as previously stated, held, for many years, the living of Framlingham, Suffolk. Another was rector of Gosbeck.

Contemporaneously with Attwood at S. Paul's

flourished, as Almoner, vicar choral, and Master of the Choristers, William Hawes, who, in his day, was one of the most prominent and laborious members of the musical world of London.

Hawes was born June 21, 1785, and at the age of eight years was placed in the choir of the Chapel Royal under Dr. Ayrton. With this establishment he was closely associated for the remainder of his days.

In 1802 he began to teach singing, and officiated as deputy lay vicar of Westminster Abbey. He resided at this time in Millbank Street, Westminster, and, for some time after the death of Richard Guise had charge of the Abbey choristers. In course of time he was advanced to a full vicarage, but resigned his stall in 1820, finding it incompatible with his other duties.

Hawes was, in 1805, appointed one of the gentlemen of the Chapel Royal, and in 1812 succeeded John Sale, in the important office of Almoner and Master of the Boys at S. Paul's, to which the place of vicar choral was annexed.

Five years later he succeeded John Stafford Smith, on his resignation, as Master of the ten children of the Chapel Royal, and on this account, removed from his residence in Craven Street, Strand, where he had been located since 1813, to a much larger house on the Adelphi Terrace by the river side—a locality described by Charles Dickens in *Little Dorrit* in a manner in which he alone could describe it. This continued to be the home of the two sets of choristers until Hawes died.*

* The house, next door but one to the right of that occupied by Mr. Hawes, was taken by Garrick, soon after the completion of the Adelphi by the Brothers Adam in 1760. The great actor died here on Jan. 15th, 1780, but his widow lived on at the same house, and survived him until Oct. 16th, 1822. Garrick, it will be remembered, purchased the villa at Hampton formerly belonging to Charles King, the Almoner of S. Paul's, as a country residence.

On Hawes' assuming the mastership of the S. Paul's choristers, matters were established upon a much more satisfactory basis, with regard to their education and maintenance, as may be gathered from the following Affidavit, filed in the Court of Chancery, January 17th, 1814 :—

William Hawes of Craven Street, in the Strand, in the County of Middlesex, Gentlemen, maketh oath and saith : That in the month of December, 1812, he was appointed by the Dean and Chapter of S. Paul's to the office of Almoner of the said Cathedral and to be Master of the eight choristers of the said Cathedral ; and that he entered on the duties of the said appointments on the 25th day of March, 1813. And this Deponent further saith that at the time of his appointment the said Dean and Chapter engaged him to teach the choristers the theory of musick, and the four senior boys to play upon the harpsichord, and to pay a proper person to instruct the choristers to read, write, and to cast accounts, the sum of £20 per annum. And they also engaged him to board and lodge at his house the four senior boys, and to provide a good and sufficient dinner for the four junior boys every day. And that the said Dean and Chapter imposed a strict charge on the Deponent to be particularly attentive to the morals and behaviour of the choristers, and that he should not permit the choristers to sing at any public places except at such public concerts and oratorios as the said Dean and Chapter should approve ; and that the choristers when they attended any such concerts or oratorios as might be approved by the Dean and Chapter should be accompanied both to and from the same, either by this Deponent or a proper person deputed by him. And this Deponent further saith that he is a teacher of musick, and that he conceives the choristers' attendance at such concerts and oratorios is an important part of a musical education and a source of improvement to them.

The public engagements of the S. Paul's choristers within little more than three months after this deposition, appear to have amounted to nearly fifty in number, exclusive of private concerts at the Almoner's residence on Thursday and Sunday evenings. The sum paid to the Almoner on these occasions, depended upon the vocal abilities and musical proficiency of the boys. At any rate, whether the profits were much or

little, it was in direct contradiction to the acknowledged statutes of the Cathedral.

When Dr. Coplestone, Bishop of Llandaff, became Dean of S. Paul's in 1826, in succession to Dr. Van Mildert, he made considerable additions to the salary of the Almoner, and directed that the eight choristers should be wholly maintained with him, as required by the statutes of the Cathedral, and according to the usage of his predecessors up to the commencement of the present century. At this time the revenues of the choral school amounted to about £340 *per annum*, exclusive of fines at the renewals of leases, which might have averaged from £40 to £50 more; thus making the allowance for each boy nearly £50 *per annum*.

Good taste and sound musicianship are perhaps more conspicuous in Mr. Hawes' compositions for the Church, than novelty of form and brilliancy of genius. His style was beautifully melodious and expressive, and partook considerably of that of Attwood, with whom he was constantly associated, both at S. Paul's and the Chapel Royal.

Hawes' Church compositions are not numerous. There is a Service of his in the key of G major, in the MS. books at S. Paul's, from which, however, only the *Sanctus* and *Kyrie* have been printed. These two movements are exceedingly beautiful, and it is to be regretted that the complete service was never published. The revival of the *Magnificat* and *Nunc Dimittis* is here earnestly suggested by the writer to the Succentor of S. Paul's, for they well merit it. The risk of publication could be avoided by making a vocal score and organ part (as the writer has, himself, done) from the part books, and, as many copies as might be wanted for the use of the choir, could be reproduced by the lithographic process in vogue at S. Paul's.

The *Sanctus* and *Kyrie* alluded to above, made their appearance, together with another *Sanctus* in the key of F, and fourteen single and double chants by Hawes, in a collection which he edited and published himself about 1830, in twelve periodical numbers, entitled *Chants, Sanctuses and Responses to the Commandments, as used at S. Paul's Cathedral and Westminster Abbey. Selected from Ancient and Modern Composers*. This very excellent publication was dedicated to the Rev. W. Holmes, one of the minor canons and Junior Cardinal of S. Paul's,* and contained settings of the *Sanctus* and *Kyrie Eleison* (in score with a separate organ accompaniment) from the services of Tallis, Gibbons, Childe, Rogers, Goldwin, Croft, King, Travers, Savage, W. Hayes, Nares, Arnold, Ebdon, and Davy, while several compositions were furnished by living composers, including the Revs. E. J. and E. G. A. Beckwith (minor canons of S. Paul's), Kramer, Horncastle, Attwood, Adcock, &c.

The selection of chants (144 in number) was particularly good, including, in addition to the usual old cathedral favourites, many new compositions by members of the choirs of S. Paul's and Westminster Abbey. Uniform with the above appeared a collection of *Anthems and other Sacred music as used at His Majesty's Chapels Royal, and the various Cathedrals, throughout the Kingdom, selected from Ancient and Modern Composers*, also edited by Hawes, and dedicated to the Rev. Dr. Barrett. Samuel Sebastian Wesley's lovely little anthem, "O God, Whose nature and property" was printed for the first time in the above collection. Wesley was a chorister

* The Rev. W. Holmes was also Sub-dean of the Chapel Royal, and Vicar of S. Giles', Cripplegate. He died June 15th, 1833, and was buried in the vaults of S. Giles'. There is a mural tablet to his memory in the North aisle.

of the Chapel Royal under Hawes from 1817 to 1824.

Hawes contributed three hymn-tunes—"Fulham," "Hampton," and "Adelphi" * to the selection compiled in 1836 by the editor of "The Christian Remembrancer," and generally superintended the musical portion of the work. Two other hymns of his were included in a collection of sacred music edited by R. Andrews of Manchester, about the same period, viz., "The Sabbath Bell," and "The thoughtless world shall sink to rest," both of them being singularly melodious and pleasing in style.

In 1840, Hawes published by subscription a fine large paper edition of Dr. Croft's services in A, and E flat, together with several of his anthems. All the above-mentioned works were issued from 355, Strand (opposite the Savoy), where, after the dissolution of the Royal Harmonic Institution at the Argyle Rooms, Hawes carried on the business of music publisher.

From 1824 to 1836, Hawes was director of the music at the English Opera House, now the Lyceum Theatre, and it was at his instance that Weber's "Der Freischütz" was first presented to an English audience in the vernacular, on July 24th, 1824, an event which marks an era in the operatic history of our country. Hawes did not, however, venture to perform the whole work at first, several English ballads being interpolated, and the finale omitted; but he soon had the satisfaction of finding that the opera would be accepted without curtailment, so great was the *furor* it created. This success induced him to adapt other foreign operas to the English stage, including Salieri's "Tarrare," Paer's "Free-

* These three tunes have recently been re-published by the late Rev. T. H. Hawes, B.D., Rector of Burgh Castle, Suffolk, formerly Minor Canon of Wells, and Chaplain of New College, Oxford.

booters," Mozart's "Cosi fan tutti," Winter's "The Interrupted Sacrifice," and Marschner's "Vampyre." Hawes has been much censured for the above adaptations by some of his biographers; but the state of public taste and opinion may be urged in palliation.

There is extant a letter, in excellent English, from Weber to Hawes, thanking him for the way in which he had superintended the first performance of his "Der Freischütz" in this country, and in which he mentions all his operas.

Shortly after this, in 1826, Weber (whose magnificent Mass in E flat,* adapted to the words of our Communion Service is frequently sung at S. Paul's) visited London, for the first and only time, in order to direct the production of his opera "Oberon," written at the request of Sir George Smart, Charles Kemble, Hawes, and others, expressly for the English stage.

Weber, in common with all foreign musicians of eminence who came to London, was a frequent visitor at the large, pleasant house on the Adelphi Terrace. He would sometimes make his appearance in the fur-trimmed cloak, so often depicted in his portraits, during the breakfast hour at Mr. Hawes', and bursting into tears at the sight of the assembled family, would exclaim, "Oh! how this reminds me of my once happy home." The sad story of the parting with his wife and young family, his struggles against disease (he arrived in England in the last stage of consumption), his arduous labours, his death at Sir George Smart's house in

* This Mass in E flat (*Missa Sancta*, No. 1, Op. 75a) was written in 1817 for the celebration of the Saint's day of King Friedrich August I., of Saxony. It is very majestic, effective, and thoroughly characteristic of the composer. Another Mass (*Missa Sancta* No. 2, in G, Op. 76) was written by Weber in 1819 for the golden wedding day of the same king. It is very bright and festive throughout, and more idyllic in character than that in E flat. "I mean to keep before myself," wrote Weber to Rochlitz the musical critic, "the idea of a happy family party kneeling in prayer and rejoicing before the Lord as his children."

Great Portland Street on June 5th, 1826, and the Requiem service at the Roman Catholic Chapel in Moorfields, has often been told.

Hawes was a prominent member of the Philharmonic Society, the Glee and Catch Club, the Madrigal Society, the Western Madrigal Society, the Con-centores Sodales, and the Melodists' Club. He received from more than one of these societies some handsome and valuable pieces of plate, in recognition of his services to art; and was also presented by Her Majesty the Queen with a richly-chased silver inkstand, on the occasion of her marriage in 1840.

Many delightful glees and madrigals proceeded from Hawes' pen. Among the former may be cited "Bring me flowers," "Requiescat in Pace" (prize 1831), "See, from the rose-tinged chambers of the East" (written on the recovery of George III., 1811), "O merry the hour" (prize 1833), and "The bee, the golden daughter of the Spring" (Prize Glee on the 50th anniversary of the Glee Club, 1836), while among the latter, "Sweet Philomela" is especially worthy of mention.

The words of twenty glees by Hawes were given in Clark's *Words of the Most Favourite Pieces, performed at the Glee Club, etc.* (1824); and those of fifteen more were included by Thomas Ludford Bellamy (son of Richard Bellamy, Almoner of S. Paul's) in his *Poetry of Glees and Madrigals*, 1840. Both these works, together with Thomas Oliphant's *Musa Madrigalesca* (1837) and Rimbault's *Bibliotheca Madrigaliana* (1847) are indispensable to the students of a most interesting branch of musical art, one peculiar to England, viz., that of glees and madrigals.

Hawes published, in 1814, an original *Collection of Five Glees and One Madrigal for 3, 4, and 5 voices*, and, in 1815, another of *Six Glees for 3 and 4 voices*. He also, in 1817, harmonized *Six Scotch Airs as Glees*,

and edited a collection of the glees of Reginald Spofforth,[†] from the MSS. left by that composer.

For more than thirty years Hawes was conductor of the Madrigal Society, for which time-honoured musical body he newly edited, while resident in Craven Street, *The Triumphs of Oriana* described in an earlier portion of this history in connection with Thomas Morley the original editor. He likewise published for the same society *A Collection of Madrigals for 3, 4, 5, and 6 voices, from the works of the most eminent composers of the 16th and 17th centuries, carefully extracted from the original books as preserved in the Madrigal Society.*

Under Hawes' direction, on the occasion of the Anniversary Festival of the Madrigal Society, January 21st, 1836, was revived Tallis' famous "Song of Forty Parts," a motett for eight choirs of five voices apiece.

At the time of the above performance a score (2 feet $1\frac{1}{2}$ inches high, and 1 foot 6 inches wide) was made of this extraordinary composition by Thomas Oliphant, late Secretary to the Madrigal Society.

This copy contains the following record: "This motett was performed at the Anniversary Festival of the Madrigal Society, 21st January, 1836, by the undersigned members of the Society and their friends." Appended is a list of 106 vocalists, and 24 visitors. Upon the reverse of this leaf, page 29, is a plan of the arrangement of the eight choirs, with the

* Reginald Spofforth, one of our most esteemed glee composers was, on his death in 1827, buried in the old parish church of Kensington. When the church was rebuilt the monument was placed in the south porch. The following is the inscription upon it. "In memoriam. Under this church are deposited the remains of Reginald Spofforth, professor of music, born at South well, Nottinghamshire. He died at Brompton on the 8th September, 1827, aged 57 years. *Laus Deo.*" Underneath is a seraph.

Samuel Spofforth, Reginald's brother, was organist of Lichfield Cathedral from 1807 to 1864.

names of all the singers, William Hawes being conductor. Sir John Rogers was president of the Society at the time.

This unique piece of music has recently been published in a cheap form under the editorship of Dr. A. H. Mann, the much esteemed organist of King's College, Cambridge.

Hawes was the composer or arranger of the incidental music to the following pieces produced, for the most part, at the English Opera House :—

- Broken Promises* (a ballad opera chiefly compiled from Himmel, Weber, Meyerbeer, and Cherubini, 1825).
- The Sister of Charity* (1829).
- The Irish Girl* (1830).
- Comfortable Lodgings* (1832).
- The Dilose Gatherer* (1832).
- The Climbing Boy* (1832).
- The Mummy* (1833).
- The Quartette* (1833).
- The Yeoman's Daughter* (1833).
- Convent Belles* (with J. A. Wade, 1833).
- The Muleteer's Vow* (partly compiled, 1835).

He also wrote some excellent songs and ballads such as "The Beacon" and "Father William," which were very popular in their day; likewise many others, to words by Scott, Moore, Byron, Southey, Kirke White, and Mrs. Opie. Two melodious duets for soprano and contralto—"See how beneath the moonbeams' smile," and "When you told us our glances" may be added to the above compositions. He was an unsuccessful competitor for the prize Requiem written by W. Linley in memory of Samuel Webbe. The other competitors were Lord Burghersh (afterwards Duke of Westmoreland). Linley, W. Knyvett, Elliott, Beale, and Evans. Each setting was subsequently published; Evans being the winner of the prize.

Although Mr. Hawes' voice was naturally a counter tenor he could, curiously enough, take any part in

concerted vocal music, and in the absence of any particular singer at S. Paul's or the Chapel Royal, could thus supply his place. He was also a good performer on the violin and several other instruments.

Hawes was in his capacity as a master, a most stern and strict disciplinarian. Many of the boys entrusted to his charge for the choirs of S. Paul's and the Chapel Royal, have risen to great eminence in their profession, either as vocalists, general musicians, or cathedral organists. It will be quite sufficient to mention the names of S. S. Wesley, John Hopkins, E. J. Hopkins, G. W. Martin, E. T. Chipp, George Genge, Donald King, and Frederick Walker.

Mr. Hawes was a most laborious and successful teacher, and, in his scanty intervals of leisure, a man of some literary pursuits and refined tastes. As a man of integrity he was universally respected, and sincerely regretted by a numerous circle.

He died on Ash Wednesday, February 18th, 1846, and was buried at Kensal Green. The grave is on the extreme north of the cemetery, close underneath the wall, and facing one of the avenues leading from the Chapel.

A portrait of Hawes was engraved (from a miniature painted at Paris in 1815) for a collection of secular part music, published about 1830. Copies of this portrait are not common, but one is in the library of S. Paul's, and another is with the writer of this notice. In the possession of Mr. John Hawes of Kensington, there is a very touching painting representing the composer upon his deathbed.

Hawes married in 1810, Elizabeth, sister of Henry Mullinex, a gentleman of the Chapel Royal, who survived him until May 3, 1871. By her he had a family of three sons, and three daughters. One of the latter, Maria Billington (afterwards Mrs. Merest) inherited her father's abilities, and became one of the

first contraltos of her day. She sang at the production of Mendelssohn's *Lobgesang* at Birmingham in 1840, and at that of *Elijah* in 1846, when the composer wrote the air, "O rest in the Lord" expressly for her. Miss Maria B. Hawes' powers of declamation were almost unrivalled, and her rich, deep, powerful voice, heard frequently in the sublime works of those mighty masters, Pergolesi, Handel, Haydn, Spohr, and Mendelssohn, moved whole audiences to tears. Upon one occasion (it was at the conclusion of a concert at the Hanover Square Rooms) when she had been singing "He was despised," Hawes was met by good Bishop Blomfield, who, with the tears running down his cheeks, exclaimed "Oh! Mr. Hawes, pray tell your daughter from me, that her singing of 'He was despised,' will, I am sure, do more good than any sermon I could preach."*

Hawes' successor in 1846, as music-master to the S. Paul's boys was William Bayley, one of the vicars choral. He did not, however, assume the title of Almoner, as that was transferred not long afterwards to the Rev. J. H. Coward, one of the minor canons, at that time rector of S. Benett, Paul's Wharf—Arch-deacon Hale having previously held it for a short period. Mr. Coward was classical master to the choristers until the establishment of the present choir school, and the appointment of the late master, the Rev. A. Barff.

Bayley was born in 1810, and died in November, 1858. Besides being a vicar choral of S. Paul's, he held the organistship of S. John's, Horsleydown, a church conspicuous in Southwark by the extraordinary appendage of a tower supporting an Ionic pillar by way of a spire.

* For several interesting particulars in the course of this memoir I am indebted to my very kind friend, the late Mr. John Hawes, of Kensington.—J. S. B.

Among Bayley's sacred compositions may be noticed a very pleasing *Cantate Domino* and *Deus Miscreatur* in F (composed, as stated on a MS. copy of it belonging to S. Paul's, in 1840); a *Magnificat* and *Nunc Dimittis* in E; and three short anthems—"Enter not into judgment," "To the Lord our God," and "The mountains shall depart." The *Cantate* service, which has been published, was, for many years a great favourite at S. Paul's.

Bayley also published a collection of original hymn-tunes, dedicated to the Rev. Dr. Knapp, one of the minor canons of S. Paul's, a priest in ordinary of the of the Chapel Royal and vicar of Willesden. Appended to these tunes were six single and double chants, of a pleasing character, one of which is still sung at S. Paul's on the 29th evening of the month. A setting of the *Sanctus* and *Kyrie* in the key of G and another in E, were published in the *Lyra Ecclesiastica*, a very excellent collection of chants, services, anthems, and psalmody (1844).

Two of Bayley's cavatinas, "Come, sister come," and "Softly ring, ye gay blue bells," evince considerable grace and refined taste. Many of his pupils have risen to great eminence in their profession. Mention may be made of Sir John Stainer, Mr. Henry Gadsby, Dr. W. A. Barrett, and Dr. Warwick Jordan, all of whom were choristers of S. Paul's.

The veteran vicar choral, Richard Clark, may be noticed in this place. Born at Datchet, near Windsor in 1780, he became, at an early age, a chorister of S. George's Chapel, and Eton College. In 1802, he was appointed to succeed his grandfather, John Sale, the elder (father of the Almoner of S. Paul's) as lay clerk of the above two places, which he resigned in 1811 on obtaining similar appointments at S. Paul's and Westminster, having previously officiated as deputy there,

In 1820 he was sworn in as a gentleman of the Chapel Royal, in the room of Joseph Corfe. He continued to divide his time between the three choirs until his death, which took place on October 8th, 1856, at the Cloisters, Westminster.

Few of Clark's Church compositions are now known, beyond a fine double chant in A minor, included in the present S. Paul's Chant Book, and sung to the 77th Psalm, on the 15th morning of the month, to which it is admirably adapted.

Aspiring to some fame in pursuits of a literary character, he wrote in 1822, *An Account of the Song "God save the King,"* assigning its composition to John Bull. In 1814 he had published a collection entitled *The Words of the most Favourite Pieces performed at the Glee Club, the Catch Club, and other Public Societies*, 8vo, a valuable work, the utility of which was increased by the publication, in 1840, of Thomas Ludford Bellamy's *Lyric Poetry of Glees and Madrigals*, containing the words of many pieces composed since the publication of Clark's book, and also of a good many by earlier writers not included by him.

Prefixed to Clark's collection of 1814 was a short account of "God save the King," in which, however, he assigned its composition to Henry Carey.

Like Dr. Spray, Dr. Pring, Miss Hackett, Edward Taylor and others, Clark busied himself in endeavouring to procure for the various cathedral choirs a restoration of their ancient rights and privileges.

He issued a second edition of his *Words of Glees* in 1824, "revised, improved, and considerably enlarged," and was also the author of the following books and pamphlets:—*On the Sacred Oratorio of the Messiah previous to the death of Handel*, 8vo, 1852; *An Examination into the derivation, etymology and definition of the word "Madrigale,"* 8vo, 1852; *An Address on the existing high pitch of the musical scale,*

8vo, 1845; *A Memorial to the Dean and Canons of S. George's Free Chapel, Windsor, and the Provost and Fellows of Eton College*, 8vo, 1834; and *Reminiscences of Handel, the Duke of Chandos, Powells the Harpers, the Harmonious Blacksmith, with music and engravings, etc., etc.*, folio, 1836. These publications are now, by no means commonly met with.

Clark was, no doubt, a man of some industry and possessed of considerable enthusiasm; but he was too prone to credit idle stories, and to commit them to paper without first making strict enquiries into their veracity. As an example of this, his folio pamphlet on Handel and the "Harmonious Blacksmith" incident, is little better than a farrago of nonsense.

There is not very much to chronicle respecting the minor canons of S. Paul's as practical musicians during this period. The following brief notices must therefore suffice.

The Rev. Edward James Beckwith was minor canon and Succentor from 1797 until his death on January 7th, 1833, in his sixty-second year. He was the son of Edward Beckwith and a native of Norwich—a city which has produced more than one composer of distinction. One of his nephews, the Rev. H. A. Beckwith, was a priest vicar of York, and rector of Collingham; his brother, Dr. John Christmas Beckwith, the composer of many chants and anthems, was organist of Norwich Cathedral and of the church of S. Peter Mancroft. John Beckwith, his uncle, a voluminous composer of anthems, was a lay clerk of Norwich Cathedral, so it will be seen that the family was one of musicians.

The Rev. E. J. Beckwith's compositions include a *Sanctus* and *Kyrie Eleison* in the key of C, printed in W. Hawes' collection, together with a few excellent chants.

Mr. Beckwith like many of his contemporaries was

a pluralist, for, besides being a minor canon of S. Paul's, he was one of the priests in ordinary to the King, rector of S. Alban's, Wood Street, and vicar of Tillingham in Essex. On his death he was buried in the crypt of S. Paul's, where there is a flat stone to his memory.

His son, the Rev. Edward George Ambrose Beckwith, was appointed a minor canon of S. Paul's in 1825, and of Westminster Abbey in 1828. He received the succentorship on the death of his father in 1833, and held it until his death in September, 1856, when he was succeeded by the Rev. W. C. Fynes Webber. He was also rector of the church of S. Michael Bassishaw, near Guildhall, and was for some time chaplain of Bromley College. Both he and his father were originally choristers of Magdalen College, Oxford, as was also the Rev. Richard Webb, another minor canon, a diligent collector of music, and the composer of several madrigals. Besides the seventh minor canonry of S. Paul's, to which he was appointed in 1799, the Rev. Richard Webb was a minor canon of Westminster Abbey, and S. George's Chapel, Windsor; a priest in ordinary of the Chapel Royal, S. James', and vicar of Kensworth, Herts, a living in the gift of the Dean and Chapter of S. Paul's. He died at Windsor, on April 13th, 1829.

His successor at S. Paul's, the Rev. James Lupton, was originally a chorister of York Minster under Matthew Camidge. He afterwards proceeded to Oxford, matriculating at Christ Church in 1819. His musical abilities procured for him in 1824, a chaplaincy at New College, where, for some time, he was a contemporary of the late Rev. Thomas Henry Hawes (son of the Almoner of S. Paul's), who was then holding a similar post.

Five years later Mr. Lupton came to London and received the minor canonries of S. Paul's and West-

minster, which he held, together with the livings of S. Michael's, Queenhithe, City, and Blackbourton, Oxfordshire,, until his death on S. Thomas' Day, Dec. 21st, 1873. He was buried in the West cloister walk of Westminster Abbey, near Dr. Dupuis.

Minor Canon Lupton was the composer, *inter alia* of numerous chants, a *Sanctus* and *Kyrie* in G, for some time in use at Westminster Abbey, and a psalm-tune called "Stamford" contributed to the tune book edited by Hawes for the Rev. W. J. Hall's hymnal, in 1836.

Another tune called "Cloister Hymn" was composed for, and inserted in, the Rev. Peter Maurice's well-known collection of psalmody, entitled "Choral Harmony," in 1853. Mr. Lupton was the author of *Observations on the Public Schools Bill*. He was reputed in his day, one of the ablest chanters of Tallis' famous service and Litany, and his fine, clear voice, preserved to the last, will long be remembered at S. Paul's.

It remains now to close this chapter with an account of the life and labours of one of the most eminent Church musicians, our present century has produced, viz., John Goss. In whatever clime the solemn tones of our time-honoured Liturgy are heard, or any pretensions to a choral service made, there will also be heard the strains of this most delightful of ecclesiastical composers.

Enchanting harmonist, the art was thine
Unmatched to pour the soul dissolving air.

Rarely a week, nay, a single day, passes without one of his chants, services or anthems being used in our cathedrals, "preaching and teaching," as it has been well remarked "the truths of religion, with as much point and purpose as the most eloquent sermon, by the most eminent divine.'

John Goss was born at Fareham, Hants, on

December 27th (S. John Evangelist's Day), 1800. Like Gibbons, Purcell, Beckwith, Wesley, and others, he came of a musical stock, his father, Joseph Goss, being organist of the parish church and possessing a good local reputation, whilst his uncle, John Jeremiah Goss, a gifted alto-singer, was a member of the three metropolitan choirs, and on his death in 1817 was buried in the crypt of S. Paul's.

Through the influence of his uncle, young Goss was admitted a chorister of the Chapel Royal in 1811. The master of the children was then John Stafford Smith (the immediate predecessor of Hawes) of whom our composer was wont to relate some amusing anecdotes. The education of the "Young Gentlemen" of His Majesty's Chapel Royal, S. James' was, in those days, of a very happy-go-lucky description. Beyond the three R's, and the learning of the chants, canticles and anthems, necessary for divine service, little or no instruction was given to the boys, who taught each other the rudiments of music and composition, the master marking and enforcing progress by a liberal use of the cane.

On one occasion it is related that young Goss bought, out of his hardly-saved pocket money, a copy of Handel's Organ Concertos in Walsh's Pianoforte Edition. Whilst walking across the school-room one day with the book under his arm, he met his master, who accosted him with "What's that you have under your arm?" "If you please, Sir," said young Goss trembling, "it's only Handel's Organ Concertos, I thought I should like to learn to play them." "Oh! only Handel's Concertos," replied Stafford Smith, "and pray, Sir, did you come here to learn to *play* or to *sing*?" "To sing, Sir," said Goss totally discomfited. The master then seized the book and crowned his argument by hitting his pupil on the head with it. Poor Goss never saw his beloved book again.

Notwithstanding this, and other pieces of petty spite recorded of him, Stafford Smith seems to have been really fond of this boy, "and," says Dr. W. A. Barrett, "was wont to take him about during his daily walks, and to tell him stories of his own childhood, and of the great men he had seen and spoken with. He had seen and remembered Handel, and pointed out the place where the great man breathed his last. He told how that in his youth, as a Chapel boy, he had borrowed a gun to shoot snipe at the top of that very Brook Street in which Handel had died; and how he had known Dr. Arne, whom he called a conceited Papist, an evil living man, but a God-gifted genius for melody. He had known Haydn, and held all these three great men up to the future organist of S. Paul's, as examples for imitation when he began to write. He regretted, even then, the growing fashion for discarding the pure principles of melody, in favour of massive, startling harmonies, and the fascinations of instrumental colouring. 'Remember, my child,' he was wont to say, 'that melody is the one power of music which all men can delight in. If you wish to make those for whom you write love you, if you wish to make what you write amiable, turn your heart to melody, your thoughts will follow the inclination of your heart.'"

"Then, as if to enforce his precept by a memorable argument, not likely to be soon forgotten, when he returned home he impressed his teaching on the skin of his pupil by a mild castigation. By this means his dignity as a master was maintained, he consoled himself for having unbent his mind to a junior, and felt that he had justified his position as a senior, according to the rule then prevalent with parents and guardians."*

* *English Glee and Part Songs, an Enquiry into their Historical Development*, by W. A. Barrett, Mus. Bac., Oxon., 1886. A valuable addition to our somewhat scanty information on the subject.

The way in which Goss in after years carried his old master's precepts into practice may be seen by a glance at any of his compositions.

Upon the breaking of his voice Goss resided for a short time with his uncle in Wood Street, Westminster, with whom also lived, as an articulated pupil, James Turle. Little did these two lads then think that they were destined to become the organists of the two great churches of the metropolis.

For the further study of composition Goss repaired to Attwood. He was fondly attached to that admirable man and musician. It is well known that he cherished every memorial of his intercourse with him, and after his death never alluded to him without considerable emotion.

Goss' voice subsequently settled down into a light and pleasing tenor, and, for some time, he accepted an engagement to sing in the chorus of the opera. This was in 1817, when Mozart's *Don Giovanni* was first presented to an English audience, though in a sadly mutilated form, under the direction of H. R. Bishop who, in after years, confessed himself heartily ashamed of the business. Attwood was present at this representation of his master's work, and continued his attendance, it is said, for twenty-one nights in succession.

In 1821, Goss received his first organ appointment, which was to Stockwell Chapel, now S. Andrew's Church—a fact of which several of his biographers do not appear to have been cognizant. Three years later he was a successful competitor for the organistship of the new Parish Church of S. Luke, Chelsea, a fair specimen of the revival of the pointed style from the designs of Savage—not of Barry as stated by the late Canon Mozeley in his *Reminiscences of Oriel and the Oxford Movement*. The rector of Chelsea at the time of its completion was the Rev. Gerald Valerian Wellesley.

Here Goss remained until 1838, his time being divided between teaching (of which he began to have a large connection, coupled with a professorship at the Royal Academy) and glee singing. Even at this comparatively early period Goss seems to have had considerable experience in part writing, when we examine his charming set of *Six Gleees and One Madrigal* published in 1826, which includes "Kitty Fell," "The Sycamore Shade," and "Ossian's Hymn to the Sun," the last named gaining a prize at the Glee Club in 1833.†

While organist at S. Luke's, Chelsea, Goss published a collection of *Parochial Psalmody*, consisting, besides hymns, &c., of responses and chants. Among the latter was the well-known double chant in C minor, arranged by Goss himself from the Allegretto of Beethoven's Symphony, No. 7 (Op. 92).

This collection, was published in four handy little pocket volumes the first and fourth volumes consisting of psalmody, responses and chants; the second of sacred melodies, and the third of organ voluntaries. The title-pages were embellished with some pretty little vignettes, one of them representing the exterior of S. Luke's Church, and another a cherub playing upon an organ in some marvellous manner—very charming nevertheless.

It was also during the above period that Goss edited, while resident at 30, Sloane Street, *The Sacred Minstrel* in 3 vols, octavo, consisting of a number of songs, duets, trios, etc. by various composers, English and foreign. The first volume made its appearance in 1833, with a dedication to Mrs. J. W. Lockwood. The compositions of this period in the department of sacred song writing were, as a rule, feeble in the ex-

† "This collection is a casket of gems of the rarest order and qualifies him for a place among the higher ranks of English glee writers."—W. A. Barrett.

treme, and, to such, many of the pieces in *The Sacred Minstrel* afforded a notable exception. Especially deserving of mention in this collection are two songs by the late William Hutchins Callcott, "They shewed me the Lord on His Throne" and "The Star of Bethlehem" (both to words by the Rev. J. W. Cunningham, Vicar of Harrow); four by Attwood, previously mentioned in connexion with that composer; one by Thomas Forbes Walmisley, "Lo, the Lilies of the Field";* a setting of the Lord's Prayer by the versatile Tom Cooke; "Gratitude" by Sir Henry Bishop; "The Lord of Hosts" by John Barnett (composer of that charming opera, *The Mountain Sylph*), and four by Goss himself, "Stand up and bless the Lord," "They are not lost, but gone before," "O had I wings like yonder bird," and "Weep not for me," the last-named being a particularly touching and expressive little composition to equally beautiful words by the Rev. Thomas Dale, from 1843 to 1870 one of the Canons Residentiary of S. Paul's. The book also contained some adaptations from the works of Marcello, Pergolesi, Haydn, Mozart, Beethoven, Hummel, Cherubini, Neukomm, and others.

Goss appears to have taken up orchestral writing at this epoch of his career, for we find that an overture in F minor was written for the concerts of the Philharmonic Society in 1825, and performed several times. It may be interesting to state that it was revived at the Chester Musical Festival in 1882. The success of this inspired Goss with courage, and shortly afterwards another overture, in E flat, appeared from his pen. Both were full of graceful, tender phrasing, sometimes most skilfully handled, but neither would

* A very pleasing treble solo, "Lord, help us on Thy word to feed," by Thomas Attwood Walmisley (son of T. F. Walmisley), given in the third volume, should be added to these. It is quite in the beautiful and characteristic style of that composer.

probably satiate the cravings of admirers of the modern advanced school. At a meeting of the Philharmonic Society in 1833 it was resolved to offer Goss the sum of £35 for an occasional orchestral piece, but there is no evidence to prove that he produced anything more in this department of music.

In 1833 Goss composed an anthem (his first work of the kind of any importance) to words from the 51st Psalm commencing "Have mercy upon me, O God." This he sent in to compete for the Gresham Prize Medal. It was successful, and he afterwards published it at J. Alfred Novello's, 67, Frith Street, Soho, with a dedication to Attwood. An examination of the score of this masterly composition will show how much Goss was indebted to the influence of the above composer. A copy in the writer's possession is inscribed in a neat, fair hand, "*For Miss Hackett, with the Author's respectful compliments.*"

Upon the death of Attwood in 1838, Goss was nominated his successor as organist of S. Paul's, obtaining the appointment, it is said, through the influence of the Dukes of Cambridge and Wellington. At the same time he received the vicar choral's place, held in combination with the organistship.

For the celebration of the Queen's Coronation in the same year he produced an anthem, "O Lord grant the Queen a long life," and, in honour of Her Majesty's Marriage two years later, wrote another, "The Queen shall rejoice." Both were printed at Cramer's, but have seldom been performed. The first-named contained a very beautiful treble solo.

Several good stories are current in reference to Goss' appointment as organist of S. Paul's. Dr. Hopkins in his interesting and amusing paper, previously referred to, related some which are worth repeating :—

"In the year 1838, Thomas Attwood, the organist

of S. Paul's Cathedral, died, and Sir John (then Mr.) Goss thought of applying for the appointment, and sought an interview with the Rev. Sydney Smith, for the purpose of talking the matter over with him. Sydney Smith commenced by tantalizing Goss slightly. 'I suppose Mr. Goss, you are aware what the statutable salary is?' 'Not exactly.' 'Well, it is about £34 *per annum*.' 'Oh! indeed is that all? Well, as I am receiving about £100 at Chelsea, I think I will, if you will allow me, consider the matter a little further before I leave my name,' and he was about to retire when Sydney Smith continued: 'Perhaps Mr. Goss, before you go, you would like to know whether any other appointment or any perquisites appertain to the office of organist?' And he then entered into particulars which gave so different a complexion to the matter that Goss at once entered his name."

"Time went on, and Goss began to wish he could gain some tidings as to whether anything had been decided at the Cathedral; when, one evening he met Sydney Smith at a large dinner party. He did not, however, like to make any enquiry. At the table Goss sat opposite Sydney Smith to whom fell the duty of carving a fine piece of salmon. 'Mr. Goss,' enquired Sydney Smith, 'what part shall I send you?' 'I have no choice, thank you.' Thereupon he cut a piece right across the fish, and handing it said 'Accept that; and I trust Sydney Smith will *always* be found ready to assist Mr. Goss through thick and thin.' Goss readily perceived the possibility of a double meaning being conveyed by this witty speech; and, on his return home, found a letter awaiting his arrival, acquainting him of the successful result of his application to S. Paul's.

"Mr. Goss had not long been installed before he discovered that the organ stood in need of the addition of a few new and useful stops; so he took the

opportunity one week day after service, of asking Sydney Smith whether these desirable alterations might be made. 'Mr. Goss,' replied Sydney Smith, 'what a strange set of creatures you organists are. First you want the bull stop, then you want the tomtit stop; in fact, you are like a jaded cab-horse, always longing for another stop. However, I will ascertain what may be done in the matter.' And it is almost needless to add that the amiable organist had his desire.*

"In the Psalms" (continues Dr. Hopkins) "when-ever there occurred any reference to 'storms and tempest,' the organ used to give forth a deep roll, to the great delight of Miss Hackett, who would look up at the instrument with a smile of intense satisfaction. On one occasion, when the Psalms had been unusually full of references to atmospheric disturbances, and the organ had been demonstrative to an unusual degree, and this good lady's face had been beaming almost incessantly, after service Sydney Smith said "Mr Goss, I do not know whether you have ever observed the phenomenon; but your organ never thunders but what Miss Hackett's countenance lightens!" *

Another little anecdote of the witty canon may find a place here. It is as follows:—One of the adult singers during lesson or sermon-time having contracted a habit of staring fixedly into the dome, apparently in a state of deep meditation, Sydney Smith was asked by some one who had observed him, who such an individual might be. "Oh," replied Sydney, "he is a sleeping partner in a ham and beef shop close by, and always appears to me to be engaged in a profound calculation as to how many slices of ham and beef it would take to cover the dome of S. Paul's."

* See Dr. Hopkins' *Personal Reminiscences and Recollections*, a paper read before the College of Organists. 1886.

There is a curious tradition at S. Paul's about Sydney Smith's musical predilections. It appears that music in a minor key always had a depressing effect upon him. He said that it unnerved him, and when in residence he was compelled to forbid the Succentor to introduce it into the Cathedral services.

But to return to our subject. One of Goss' chief publications soon after he became organist of S. Paul's was *A Collection of Chants—Ancient and Modern, in score with an accompaniment for the organ*, folio. This compilation, which appeared in 1841, was one of considerable utility, and was enriched by many compositions of great originality and merit; chiefly by James Turle, Sir John Leman Rogers, Hobbs, the Rev. James Lupton, the Rev. E. G. A. Beckwith, and Goss himself, a large proportion of which appeared for the first time. The arrangement, however, of some of the old-established cathedral favourites was not generally so good as might have been expected from such an editor, being inferior to that in Bennett and Marshall's Oxford collection which had been previously used at S. Paul's.* Goss's compilation forms the ground-work of the present *S. Paul's Cathedral Chant Book*, published in October, 1878. Two hundred and fifty-seven chants were printed by Goss, grouped under the heads of single, double, unison, major and minor.

In the following year (1842) Goss wrote his anthem "Blessed is the man." It met, however, with but a cool reception from certain members of the composer's choir, and several unkind criticisms passed thereon deterred him, it is said, from writing another anthem for ten years. This composition, a short "full with verse" anthem, is extremely musicianlike and

* Ten copies of this collection were subscribed for by the Dean and Chapter of S. Paul's on its publication in 1829.

expressive, combining the ancient and modern styles in the happiest and most judicious manner.

For ten years then, the sweet voice was silent, but the pen was busily employed in many ways.

About 1846 Goss commenced editing, in conjunction with his old fellow-pupil James Turle, then organist of Westminster Abbey, a collection of Cathedral Services and Anthems in two volumes, by standard composers. Some of these had not been previously published in a cheap and accessible form, whilst others had never been printed at all. The following list of the pieces contained in this handsome and useful collection may not be unacceptable :—

SERVICES.

Morning, Communion, and Evening Services.	{	<i>Gibbons in F.</i>
		<i>Batten in D minor.</i>
		<i>Rogers in D.</i>
		<i>Childe in F.</i>
		<i>Childe in G.</i>
		<i>Aldrich in G.</i>
		<i>Arnold in B flat.</i>
Morning and Evening Service.	{	<i>Cooke in G.</i>
		<i>Attwood in F.</i>
		<i>Barrow in F.</i>
Morning Services.	{	<i>Boyce in A.</i>
		<i>Boyce in C.</i>
		<i>Rogers in A minor.</i>
		<i>Hayes in E flat.</i>
		<i>Cooke (R.) in C.</i>
Evening Services.	}	

ANTHEMS.

Hide not Thou Thy face	<i>Farrant.</i>	Hear my prayer.	<i>Stroude</i>
Lord, for Thy tender		In Thee, O Lord.	<i>Weldon.</i>
mercies' sake.	<i>Farrant.</i>	Cry aloud and shout.	<i>Croft.</i>
Bow Thine ear.	<i>Byrde.</i>	God is gone up.	<i>Croft.</i>
Almighty and Everlasting		Sing praises to the Lord.	<i>Croft.</i>
God	<i>Gibbons.</i>	We will rejoice	<i>Croft.</i>
O God, Thou art my God	<i>Purcell.</i>	I will arise.	<i>Greygorton</i>
Teach me, O Lord	<i>Rogers.</i>	I will sing of Thy power.	<i>Greene.</i>
Awake, up, my glory.	<i>Wise.</i>	O clap your hands.	<i>Greene.</i>
The Lord hear thee.	<i>Blow.</i>	Keep, we beseech Thee.	<i>Travers</i>
O Lord God of my salvation.		Blessed be Thou.	<i>Kent.</i>
Praise the Lord, O Jerusalem.	<i>Clark.</i>	Turn Thee unto me.	<i>Boyce.</i>
O give thanks.	<i>Clark.</i>	Wherewithal shall	<i>Boyce.</i>
I have set God,	<i>Aldrich.</i>	Praise the Lord, O Jerusalem	<i>Hayes.</i>
	<i>Goldwin.</i>	Call to remembrance.	<i>Battishill.</i>

Any uneasiness that Goss may have felt respecting the criticisms passed upon his anthem, "Blessed is the man" must have been completely dispelled by the warm reception accorded to the noble Dirge which he composed at the request of Dean Milman for the state funeral of the Duke of Wellington at S. Paul's on November 18th, 1852. "Well do I remember," says one who was present, "the rehearsal of this work by a large and fine choir in the music room, Store Street. When the last bars *pianissimo* had died away, there was a profound silence for some time, so deeply had the hearts of all been touched by its truly devotional spirit. Then there gradually arose on all sides the warmest congratulations to the composer, it could hardly be termed applause, for it was something more genuine and respectful."

The anthem previously mentioned, set to the words, "And the King said to all the people, &c." was performed on the solemn day with grand effect, as well as a short full one, "If we believe that Jesus died," a beautiful and pathetic piece of writing in the key of D minor. Both these compositions were published in a volume prepared by Goss for the occasion, similar to that edited by John Page for Nelson's state funeral. It comprised the whole of the music performed, viz., The Burial Service of Croft and Purcell; Handel's anthem, "His body is buried in peace"; Mendelssohn's chorale, "Sleepers, Wake" from *S. Paul*; chants by Lord Mornington and Beethoven; and the Dead March in *Saul*.

After this, hardly a year passed without an anthem appearing from the pen of Goss, although the then Chapter of S. Paul's was not one particularly calculated to afford a Church composer much encouragement.

For the Bi-centenary Festival of the Sons of the Clergy on May 10th, 1854, our composer produced

"Praise the Lord, O my soul," one of his best-written and most popular anthems. It may not be generally known that it was sung on the above occasion with orchestral accompaniment—the slow movement, "O pray for the peace of Jerusalem" being sung *sotto voce* by the whole of the voices, 250 in number, and the succeeding fine bold choral recitative, "They that put their trust in the Lord" by the whole of the tenors and basses, 120 strong, in unison. Attwood's *Cantate Domino* and *Deus Misereatur* in D were used, and the service was held under the dome.

A short full setting of the *Magnificat* and *Nunc Dimittis*, in the key of E major, may also be assigned to this period.

In the same year Goss edited, in conjunction with the Rev. W. Mercer of Sheffield, a pointed Psalter with a collection of chants and hymn tunes—an exceedingly useful and, in its day, an enormously popular manual. About the same time he revised the musical edition of the Rev. W. J. Hall's "Mitre Hymn Book," previously arranged by Hawes, but made no striking original contributions to the collection.

In 1856 Goss succeeded William Knyvett as one of the composers to the Chapel Royal, the other being Sir George Smart, who was likewise organist. This appointment gave further impetus to his labours.

For the enthronement of the Bishop of London (Dr. Tait) on December 4th, 1856, Goss composed "O praise the Lord, laud ye," an effective, short full anthem in the key of C. This was sung in procession from the West door to the choir, on the above occasion, producing a fine effect.

In the following year he wrote for insertion in the *Musical Times* two of his most popular smaller anthems—"Behold, I bring you glad tidings" (for Christmas) and "Christ our Passover" (for Easter). To the same periodical he contributed in 1859

another short full anthem, "Almighty and Merciful God."

For the public funeral of Admiral the Earl of Dundonald in Westminster Abbey on November 14th, 1860, he had ready "O Lord God, Thou strength of my health," and in the following year made that magnificent contribution to modern Church music in the shape of "The Wilderness."

In 1862 his once much-abused anthem, "Blessed s the man" was, for the first time, published, being included, together with a short full one—"These are they which follow the Lamb" (composed in 1859)—in a *Collection of Anthems for certain Seasons and Festivals of the Church*, then being formed by the Rev. Sir F. A. Gore Ouseley. Another exquisite full anthem, "I heard a voice from Heaven," dedicated to his son, the Rev. John Goss, Succentor of Hereford Cathedral, was probably composed about the same time.†

In 1863 there followed in rapid succession from Goss' fertile pen, "Stand up, and bless the Lord" (written for the re-opening of Hereford Cathedral after its restoration by Sir G. G. Scott in 1863)*, "Lift up Thine eyes round about" for the Feast of the Epiphany, and "O taste and see" for the Special Sunday Evening Services at S. Paul's, which were then not so strictly congregational as they are now. These three anthems perhaps show Goss at his best; they abound in fertile imagination, and that charmingly descriptive part-writing in which he has had few equals.

At the request of Dean Milman in 1865, Goss set

* For the same solemnity the Rev. Sir F. A. Gore Ouseley (then Precentor of Hereford) composed a complete Morning, Communion, and Evening Service in C, for double choir, i.e. in eight parts; likewise a very fine anthem, "Blessed be Thou." Mr. George Townshend Smith (organist of Hereford, 1843—1876) wrote for the same function an elaborate anthem, "O how amiable are Thy dwellings."

† This anthem was sung on the occasion of the funeral of the late Rev. Dr. Liddon, Canon Residentiary of S. Paul's, Sept. 16th, 1890.

to music as an anthem his beautiful lines "Brother, thou art gone before us" from *The Martyr of Antioch*. It was performed at the Festival of the Corporation of the Sons of the Clergy at S. Paul's in 1865, when the Prince of Wales was present as one of the stewards. The first movement of this lengthy composition was afterwards set by Goss to the words "Lord, let me know mine end" as being more generally useful for choral purposes.

Between the years 1865 and 1868 Goss produced several miscellaneous compositions, including a *Burial Service* in E minor, *Morning and Evening Services* in A and C, and four anthems—"Come, and let us return," "Hear, O Lord," "O give thanks," and "In Christ dwelleth all the fulness of the Godhead."

In 1869 he wrote his tuneful *Te Deum* in F, and his loveliest inspiration, viz., the little short, full anthem in A flat, "O Saviour of the world." This is always sung at S. Paul's at matins on Good Friday, and it has been truly said that, considering its modest pretensions, it is one of the most natural, perfectly written and expressive pieces in the whole range of sacred musical literature. For depth of expression, it has not been inaptly compared to Mozart's last vocal composition "Ave verum Corpus" frequently sung as an Introit at the cathedral services. It was well known to Goss' intimate friends that he delayed the completion of the anthem "O Saviour of the world" for some weeks, in consequence of his being unable to find the right chord to suit a certain passage in the words. Yet the whole appears so free and spontaneous, that it is difficult to believe that it is not the result of a single uninterrupted effort.

Four longer anthems were written about the same period (1869—1871), viz., "Fear not, O land," "I will magnify Thee," "O praise the Lord of Heaven" and "The glory of the Lord," all of them con-

taining numberless gems, and "music that lingers in the memory, and refuses to be forgotten." They prove at the same time that Goss' talent for melody and composition was as fresh as of yore, and that too, at an age when most men have ceased to write altogether. Goss thoroughly understood how to unite to sound learning the expression of truth combined with sublimity, and deep, though simple piety of feeling, in a degree which has since rarely been approached and far less surpassed.

The above magnificent series of Church compositions was fitly crowned in 1872 by the grand *Te Deum* in D major, and the anthem, "The Lord is my strength," written for the Thanksgiving Service held at S. Paul's for the restoration to health of the Prince of Wales.

Gounod, the distinguished French composer, at that time a refugee here, had also written a festal *Te Deum* with the intention of having it performed on the same occasion. But it was not used : and very properly so. For Goss in his capacity as composer to the Chapel Royal as well as that of organist of S. Paul's, claimed the privilege of composing the music for the national thanksgiving, but the modesty which had distinguished him throughout his life, and the long course of indifference with which he had been regarded by the Cathedral body, kept him at first from asserting his right. Had not his numerous friends urged him to furnish the necessary music for the great day, the first Church composer then living would have been silent, upon the very occasion when his voice ought to have been heard. However, he acquitted himself as we know, most admirably, and upon the grand effect with which the *Te Deum* and anthem were sung on that memorable 27th of February, 1872, it is needless here to expatiate.

Shortly afterwards Goss was urged to set the *Bene-*

dictus to music in order that it might be used with the *Te Deum* as a morning service. He complied, and it was probably while listening to a performance of it by the fine choir of the Cathedral, that his last visits to S. Paul's were paid, for, shortly after the Thanksgiving Day, he retired from the organistship, but continued to attend the Cathedral services and never lost an opportunity of encouraging, by words of praise or advice, those who were trying hard to improve the musical services of his beloved church.

Soon after the Thanksgiving Day Goss received the honour of knighthood from the Queen, and her thanks for his music. Four years later the degree of Doctor in Music *honoris causa* was conferred on John Goss by the University of Cambridge, his distinguished pupil Arthur Sullivan being at the same time the recipient of a similar degree.

Thus, surrounded by respect and honours and ripe in years, Sir John Goss enjoyed well earned rest. He died at his house on Brixton Rise, near the great city in which the whole of his long, useful, and laborious life had been passed, on Monday, May 10th, 1880, in the eightieth year of his age. He was buried in Kensal Green Cemetery on the Saturday following, the first part of the service being rendered chorally at S. Paul's, and in the course of which the affecting anthem, "If we believe that Jesus died" was sung.

On the anniversary of the death of Sir John Goss in 1886 a cenotaph to his memory was unveiled in the crypt of S. Paul's, not far from that of Miss Hackett "the chorister's friend." It is a handsome piece of workmanship, the principal material employed being alabaster, varied by black and white marble. The chief feature of the memorial is a panel with an exquisite piece of sculpture in pure white Carrara marble by Hamo Thornycroft, R.A. It represents five choristers in surplices, holding music-books, and represented

as singing ; the pipes of an organ are seen in the back ground. At the time of the erection of this cenotaph the features of the choristers depicted thereon were likenesses of certain of the boys then, and until lately, in the cathedral choir. The carving is in *basso relievo*. Below the panel appears in musical notation the opening phrase of the anthem "If we believe that Jesus died," and underneath it the following inscription :—

"In remembrance of Sir John Goss, Knight, Mus.D. Cantab., Composer to Her Majesty's Chapels Royal and 34 years organist and vicar choral of this Cathedral. Born, Dec. 27th, 1800—Died May 10th, 1880. His genius and skill are shewn in the various compositions with which he enriched the music of the Church. His virtues and kindness of heart endeared him to his pupils and friends, who have erected this monument in token of their admiration and esteem."

The compositions of Sir John Goss not chronologically alluded to in this sketch include the overture and music to *The Sergeant's Wife*, an operetta, the libretto of which was originally intended to be used by Attwood, but given by him to Goss (1827)*; four canons—"Hallelujah," "Who can tell how oft he offendeth" (1823), "I will alway give thanks" (1823) and "Cantate Domino" (1824); A *Requiem*, in memory of the Duke of York (1827); a similar composition for William Shield (1829); an anthem "Forsake me not" still in MS.; two short ones—"Enter not into judgment" and "My voice shalt Thou hear in the morning, O Lord," and two others published posthumously—"God so loved the World" (in the *Musical Times* for May, 1881) and "The God of Jeshurun" (printed in Novello's series of *Octavo*

* This was produced at the English Opera House, now the Lyceum, and ran for more than a hundred nights.

Anthems). The last-named was edited by Sir Arthur Sullivan, who remarked in a prefatory note "This anthem was left by the late Sir John Goss completed down to the fifty-seventh bar. Numerous sketches, altered and modified, testify to the difficulty he seemed to encounter in continuing from that point. As none of them were satisfactory to him, I have not made use of them, but have continued and finished the anthem in the endeavour to preserve the characteristics of his writing."

Sir John Goss edited *The Organist's Companion—a Series of Voluntaries*, chiefly selected from the celebrated works of Handel, Bach, Graun, Haydn, Mozart, Rinck, &c., in four volumes; *Twenty-five Voluntaries for the Organ arranged from the works of eminent composers*; *The Melodist—a Collection of Songs and Ballads by various composers*; *Six Songs from Scripture by Moore*, with additions; *An Introduction to Harmony* (1833); and an arrangement of Tallis' Responses for the Special Services at S. Paul's. He was the composer of many psalm and hymn tunes, and it is interesting to compare the style of those written for the little manuals in the early Chelsea days, with those to be found in *The Hymnary* and other modern collections of tunes.

The character and works of Sir John Goss were thus summed up in one of the leading musical periodicals at the time of his death:—

"As an organist, it is difficult to pass an opinion on Goss. The organs of his youth were very different instruments to those of our time, and if he were not a brilliant performer from a modern point of view, it is equally certain that many of our young organists would be utterly unable to produce the fine effects which Goss produced on an organ having two octaves of very clumsy pedals, a gamut-G swell, a 16-ft. (CCC) great organ manual, and two or three unruly composition pedals. He always accompanied the voices (especially when soli) with thoroughly good taste, and his extempore voluntaries were sometimes models of grace and sweetness.

As a man, Goss commanded universal respect. The chief

features of his character were humility, genuine religious feeling, and a strong love of home and home-ties. So deep-seated was his humility that it produced a sort of shyness in his manner which partially unfitted him for the rougher duties of public life. The discipline and efficiency of the cathedral choir reached a very low standard during the latter portion of his career. But, although Goss was not altogether the man to cope with those self-willed musicians who were on the staff, he must not be solely blamed for the unsatisfactory state of the cathedral choir. The fact is, he had, for a considerable period, to deal with a Chapter which, taken as a body, had neither the power nor wish to face the unpleasant duty of becoming reformers. His hearty interest in all the improvements which he lived to witness in the reorganisation of the choral staff by the present Dean and Chapter, and the sincere pleasure which the now beautiful musical services gave him, prove beyond doubt that, had his lot been cast in better days, Goss would have been second to no one in his efforts to raise the musical credit of St. Paul's to its proper level. Probably no musician ever had fewer hostile detractors than Goss. This was partly due to his natural amiability, but also partly to the fact that he often shunned and avoided those unpleasant calls of duty in which to take definite action means to make a personal enemy. If we admire or envy him in this respect, we must not the less give honour to those who accept trusts and perform public duties at all hazards. That Goss was a man of religious life was patent to all who came in contact with him, but an appeal to the general effect of his sacred compositions offers public proof of the fact. It is not less true in music than in other arts, that the artist writes his character in his works. In uncouth modulations and combinations can be traced the man who wishes to be thought original; in overwrought tone-colouring the bad taste of a man who, had he been trusted with a paint-brush instead of a pen, would have revelled in violent contrasts and in the grotesque; in pedantries, and conventional, clever tricks stands out the man who is anxious to be thought learned, and values artifice more than art. A careful study and familiar knowledge of the sacred compositions of Goss leaves a very definite feeling that their author was a man of refined thought, religious in life, possessing a keen appreciation of the resources of his art, tempered by a firm resolution to use them only in a legitimate manner. There is that gentleness and repose about them which eminently characterised the man himself. He treated all others with consideration and goodness, and seemed hurt when he had occasion to realise the fact that others did not always treat him in the same way. He loved quietness and valued the affection of others."—*The Musical Times*, June, 1880.

Let us conclude this chapter with some impressions of a visit paid to S. Paul's, during the days of Goss, by the eminent poet-bishop of Western New York, the Very Rev. Arthur Cleveland Coxe.

"Going to S. Paul's to morning service, on Sunday the 4th of May (1851), I entered the south transept, and, for the first time, beheld its interior. The effect of the immense vault of the dome as it first struck my sight, was overpowering; the more so, because at that moment, a single burst of the organ and the swell of an *Amen* from the choir, where service was already begun, filled the dome with reverberations that seemed to come upon me like thunder. I was so unprepared for anything impressive in S. Paul's, that I felt a sort of recoil, and the blood flushed to my temples. I said to a friend, who happened to be with me, 'After all, 'tis indeed sublime!' I now went forward with highly excited expectations, and the voice of the clergyman intoning the prayers within the choir, increased my anxiety to be at once upon my knees. I glanced at the monument of Howard, and entered beneath the screen. The congregation seemed immense. A vergier led us quite up to the altar, and as he still found no place, conducted us out into the aisle, where I passed the kneeling statue of Bishop Heber with a trembling emotion of love and admiration, and so was led about and put into a stall (inscribed 'Weldland,' with the legend *Exaudi Domine justitiam*), where kneeling down I gave myself up to the solemn worship of God, and solemn worship it was! I never, before or since, heard any cathedral chanting, whether in England or on the continent, that could be compared to it for effect. The two clergymen who intoned the Litany, knelt in the midst of the choir, looking towards the altar. Even now I seem to be hearing their full, rich voices, sonorously and articulately chanting the suffrage—*By Thy glorious Resurrection and Ascension—to which organ and singers gave response—Good Lord deliver us—as with the voice of many waters. . . .* Tears gushed from my eyes and my heart swelled to my throat as this overwhelming worship was continued."



CHAPTER V.

MUSIC AT THE CATHEDRAL IN THE PRESENT DAY.

LITTLE now remains to be told. On the resignation of Sir John Goss in 1872, as narrated in the foregoing chapter, the authorities at S. Paul's appointed Dr. (now Sir John) Stainer as his successor in the important post. A happier selection could not have possibly been made. His appointment may have been partly influenced by his old association with S. Paul's as a chorister, but it, no doubt, mainly arose from the fact that an active administrator as well as a musician was sorely needed. That the organist of the cathedral should be a sound churchman was a *sine quâ non*. All these qualities were combined in Dr. Stainer.

It is a painfully well-known fact, that under Goss, able as he was as a musician, and unrivalled as a composer, but lacking that quality so essential in a modern choir-master, viz., tact, the services at S. Paul's had reached a pitch of slovenliness hardly to be found elsewhere in England. It was impossible sometimes for the choir to sing a simple response, or an Amen, with neatness and precision.

To make a long and unpleasant story short, Goss had, as previously remarked, for a considerable time to deal with a Chapter which, taken as a body, had neither the wish nor the pecuniary power to face the

disagreeable duty, at their time of life, of becoming cathedral reformers.* The intense interest, however, which Goss took in all the improvements which he lived to witness in the thorough reconstruction of the choral body by the present energetic and far-seeing Dean and Chapter, and the sincere pleasure afforded him by the greatly improved musical services, all tend to prove that, had his lot been cast in times more favourable to the encouragement of cathedral music, Goss would have been by no means behindhand in exerting himself to the utmost, in trying to raise the musical credit of S. Paul's to its proper level in the eyes of English churchmen and musicians.

Soon after his appointment in 1838, Goss wished to introduce some salutary reforms into the services, which were carried on in a most perfunctory manner; but his suggestions, though kindly listened to by Sydney Smith and other members of the Chapter, were never acted upon.

But the time was now (1871) come for commuting the estates of the Cathedral, and it was no light enterprise to calculate and weigh the claims of the various interests which were concerned in the vast machinery connected with the great Church of the metropolis. This was nearly completed at the time of the death of Dean Mansel, the successor in 1868 of Henry Hart Milman; and it was on the basis of his calculations that the liberal arrangements of the Ecclesiastical Commissioners were subsequently effected.*

Dr. Stainer then, as previously observed, was no

* Dean Milman, Archdeacon Hale, and Canons Dale and Melville were all men well advanced in years in 1868, the year of the death of the last named.

* Dean Mansel—"The Christian Philosopher"—died at Cosgrove Hall, Northamptonshire, Sunday, July 30th, 1871. He was succeeded by the Very Rev. R. W. Church, the present Dean. On S. Paul's Day, 1879, a stained glass window, representing the Incredulity of S. Thomas, with an inscription by Archdeacon Hessey, was unveiled to his memory in the north-west chapel of S. Paul's.

stranger to S. Paul's, having spent nearly ten years of his life as a chorister, frequently taking the organ upon occasion.

John Stainer was born on June 6th, 1840, and was placed in the choir in 1847 under William Bayley, the then singing master. While a chorister his precocious talent and general sharpness were observed by Miss Hackett, who paid for a course of organ lessons for him from George Cooper, sub-organist of the Cathedral, at S. Sepulchre's, Holborn. While still in the choir he was, in 1855, appointed organist of the church of SS. Benedict and Peter, Paul's Wharf (now the Welsh Church), of which the Rev. J. H. Coward, classical master to the choristers, was then Rector.† With the exception of a course of lessons in counterpoint and harmony from Dr. Steggall, the instructions of Mr. Bayley were the only ones Stainer ever had. At the early age of seven he could play Bach's Fugue in E major (called by old Sam. Wesley "The Saints in Glory Fugue") and the overture to Handel's *Acis and Galatea* on the piano, besides being a good performer on the organ. This early period of Stainer's life is associated with his friendship with Arthur Sullivan, then a chorister of the Chapel Royal under the Rev. Thomas Helmore; and Sir John humourously recalls how the two boys were wont, on half holidays, to take trips on the Thames penny steamers, and how their enjoyment was enhanced by the consumption of oranges and nuts.

In 1858 Stainer was appointed organist of the beautiful church of S. Michael's College, Tenbury, erected by Mr. Henry Woodyer for that munificent man and eminent Church musician the late Rev.

† Mr. Coward's predecessor at S. Benedict's, was the Rev. W. J. Hall, a fellow minor canon, who, in 1851, was preferred to the chapter living of Tottenham.

Sir F. A. Gore Ouseley, whom Stainer has recently succeeded in the Professorship of Music at Oxford.

A year later, on the resignation of Mr. Benjamin Blyth, Stainer was made organist of Magdalen College, Oxford, where, under his direction, the choral services were greatly raised, and subsequently became, like those of S. Paul's, unsurpassable.

In 1860, Stainer was appointed successor to Dr. Stephen Elvey, as organist of S. Mary's, the University Church. While at Magdalen he passed through the examinations which secured him the degrees of Bachelor and Master of Arts, and those of Bachelor and Doctor in Music.

From the time of his appointment to S. Paul's in 1872, until that of his resignation in 1888, Stainer continued to pour forth service after service and anthem after anthem, in all of which beauty of melody, great individuality of form and originality of harmony, scientific skill and expressive effect were blended in the happiest and most judicious manner. Where all is so fine, it would be invidious to single out any one composition for special remark, but it is impossible to resist pointing out the Morning Service in E flat, The Communion Service in A and D, the Evening Service in E major, and the anthems "I desired Wisdom," "O clap your hands," and "I saw the Lord," as being among the highest flights of his inventive genius.

That the hand of this eminent composer has not lost its cunning may be seen in one of his last contributions to Church music, which took the shape of an anthem, composed for the festival service held at S. Paul's on June 23rd, 1887, in celebration of the fiftieth reign of our Sovereign.

The annexed is a complete list of Sir John Stainer's Church compositions down to the present time.

SERVICES.

- In A and D. *Te Deum, Benedictus, Kyrie, Credo, Offertory Sentences, Sanctus, Gloria in Excelsis, Magnificat and Nunc Dimittis.*
- In A. *Kyrie, Credo, Sanctus, Gloria in Excelsis* (short setting).
In A minor. *Benedicite Omnia Opera* (unpublished).
- In B flat. *Te Deum, Benedictus, Kyrie, Credo, Offertory, Sanctus, Benedictus, Agnus Dei, Gloria in Excelsis, Magnificat and Nunc Dimittis.*
- In C. *Te Deum Laudamus* (Parochial setting).
- In D. *Magnificat and Nunc Dimittis* (for men's voices only, unpublished).
- In D. *Magnificat and Nunc Dimittis* (Parochial setting).
- In E. *Magnificat and Nunc Dimittis.*
- In E flat. *Te Deum, Benedictus, Jubilate, Introit, "Jesus said I am the Bread of Life," Kyrie, Credo, Offertory, Sanctus, Gloria in Excelsis, Magnificat and Nunc Dimittis.*
- In F. *Magnificat and Nunc Dimittis* (Parochial setting).

The *Te Deum, Benedictus, Magnificat and Nunc Dimittis* arranged to various Gregorian Tones and harmonized. Series I. to IV.

Magnificat arranged to S. Saviour's Tone.

A complete Choir Book of the Holy Communion containing the whole of the proper Plain Song of the Priest's part, together with the ancient *Confiteor, Paternoster, Sursum Corda, etc.*, and the *Kyrie, Credo, Sanctus, Gloria, etc.*, of Marbecke.

Various arrangements of the *Nicene Creed* and *Creed of S. Athanasius, The Miserere, the Versicles and Responses, the Benedicite, &c.*

ANTHEMS.

Verse Anthems.

**Drop down ye heavens.
Grieve not the Holy Spirit of God.
Ye shall dwell in the land.*

Full Anthems with verses.

*And all the people saw the thundersings.
Awake, put on thy strength.
Hosanna in the highest.
I am Alpha and Omega.
I desired wisdom.*

**I saw the Lord.
Let the peace of God.*

N

Lead kindly light.
Lo! Summer comes again.
Lord, Thou art God alone.
O clap your hands.
O Zion that bringest good tidings.
Sing a song of praise.
The hallowed Day.
** The morning stars sang together.*
The righteous live for evermore.
There was a marriage in Cana of Galilee.
** They were lovely and pleasant in their lives.*
Thus speaketh the Lord of hosts.

Full Anthems.

Behold, God is my helper.
Blessed is the man that endureth temptation.
Deliver me, O Lord.
Leave us not, neither forsake us.
Let every soul be subject.
** The Lord is in his holy temple.*
They have taken away my Lord.
What are these that are arrayed.

Notwithstanding the composition of this long series of services and anthems, coupled with his innumerable professional avocations, Sir John Stainer has found time to produce several works of greater magnitude, such as *Gideon*, an oratorio; and two Cantatas—*The Raising of Jairus' Daughter* (composed for the Worcester Festival of 1878), and *S. Mary Magdalene* written for the Gloucester Festival of 1883. One of Sir John Stainer's latest achievements in this department of composition is a Lenten oratoriette or meditation on the Passion, entitled *The Crucifixion*. This, on account of its comparative facility of execution, has proved an immense favourite with parochial choirs.

Sir John Stainer has composed some pieces for the organ, including a grand "Jubilant March," and

* These were written for Sir Frederick Ouseley's *Collection of Anthems for the Church Seasons*.

has also published some very acceptable arrangements from the works of the great masters. An exhaustive and erudite treatise on the organ has appeared from his pen ; and, in conjunction with Dr. W. A. Barrett (vicar choral of S. Paul's) he has edited a compendious *Dictionary of Terms* used in musical art. Many of his hymn tunes contributed to *Hymns Ancient and Modern*, and *The Hymnary*, are among the most original and beautiful modern compositions of the kind our Church possesses.

Various publications have been edited by Sir John Stainer, including Croft's anthem, "Sing praises to the Lord," and Dr. W. Hayes' "Save, Lord, and hear us";* *The S. Paul's Cathedral Chant Book* (1878); *The Gregorian Tones with Accompanying Harmonies for the Merton Psalter*; and *The Cathedral Psalter, and Cathedral Psalter Chant Book* in conjunction with Barnby, Turle, Rev. S. Flood Jones, and Rev. J. Troutbeck. He has also edited, with the co-operation of the Rev. H. R. Bramley, a very comprehensive collection of *Christmas Carols, New and Old* in three volumes, some of which have also been arranged for men's voices only. In 1879 a little volume entitled *The Music of the Bible* appeared from his busy pen, and he has also written on the Great Bell of S. Paul's and other campanological subjects, on which he is a great authority. Sir George Grove's *Dictionary of Music* has been enriched by many contributions from Sir John Stainer. A very charming male voice glee, "Bind my brows," a madrigal in the olden style, "The Praise of Victoria," and several graceful songs, are among Sir John Stainer's principal contributions to secular music.

The services Sir John Stainer has rendered to music

* An edition in octavo size of Mendelssohn's *Morning and Evening Service* should be added to these.

in England have, by no means, been confined to S. Paul's. He is a brilliant instrumentalist, and as an organist he has few equals, and in some respects he is acknowledged by the highest authorities to be quite without a rival, but in innumerable other ways he has worked with all the enthusiasm of genius for the promotion and diffusion of the art he has loved from childhood, and there are few men whose influence on the music of this country has been so great and salutary. The grand orchestral services on festivals and other solemn days at S. Paul's all owe their origin to his great tact and extraordinary ability for organization, and in the training of the large voluntary Sunday Evening Choir he has taken the keenest interest.

Such honours as are at the disposal of his fellow musicians have been freely showered upon him, for he is universally beloved and esteemed, but his many onerous duties, his organistship of this, his presidency of that, and his incessant hard work as an examiner, have all involved responsibility and constant application, and the result is that his sight and general health have given way under the severe strain of sheer hard work. On the 4th of May, 1888, he played his last service at S. Paul's, retiring from his post of organist there in time, as he has pathetically expressed it, to save what little eyesight is left to him. Like his talented predecessor, he received, during the summer of the same year (1888) the honour of knighthood.

George Clement Martin, the successor of Sir John Stainer, was born at Lambourn, a Berkshire village, September 11, 1844. The parish church contained an unusually fine organ for such a situation, while the services were greatly in advance of those to be found in most villages at that period.

It was not, however, until his sixteenth year that Dr. Martin had serious thoughts of adopting music as his profession, and he was then quite unable to play

any instrument, but after some months' study it was found that he was fully competent to take the parochial services, and was appointed organist of Lambourn church. One of his fine hymn tunes, contributed to *Hymns, Ancient and Modern*, bears the name of his native village. For more advanced study in the theory of music he repaired to Dr. Stainer, then organist of Magdalen College, Oxford, and in due course took his degree of Bachelor in Music.

In 1871 he was appointed organist to the private chapel of the Duke of Buccleuch at Dalkeith, which post he held, together with that of organist of S. John's, Edinburgh, until 1874, when he was invited by the Dean and Chapter of S. Paul's to succeed Mr. Frederick Walker as music master to the boys of the newly constructed choral foundation of the cathedral.

Two years later he succeeded George Cooper as sub-organist. In this position Dr. Martin showed himself possessed to such a large degree of the many qualities necessary to a successful administrator—for, as previously remarked, the direction of such a choir as that of S. Paul's demands something more than executive ability—that, when in 1888 Sir John Stainer resigned his position as chief organist, Dr. Martin was indicated by a remarkable consensus of opinion as the most proper successor to that eminent musician.

Dr. Martin's labours in the sphere of English Church music have been neither few nor small, his services and anthems bearing the stamp of sound musicianship, and being brim full of sterling musical coin, with a tone and ring unmistakably his own.

It would be superfluous and absurd to speak in this place of Dr. Martin's abilities as an organist; suffice it to say that under his guidance the musical services of S. Paul's are by no means likely to descend from the high level to which they have been raised by

the talented musician to whom he is so worthy a successor.

The degree of Doctor in Music was conferred on the present distinguished occupant of the organist's seat at S. Paul's by the Archbishop of Canterbury, in 1883, in recognition of his unflagging labours in the field of English Church music. It may be explained that this, the Lambeth, degree is one rarely conferred on a musician. Among those who have been its recipients are John Blow, Zechariah Buck (the venerable Norwich organist), John Henry Gauntlett, Herbert Oakeley, W. H. Longhurst, E. J. Hopkins, Warwick Jordan, C. G. Verrinder, and Edmund Hart Turpin.

The following is a list of Dr. Martin's compositions for the Church :—

SERVICES.

- In A. *Magnificat and Nunc Dimittis* (composed for the Sion College Choral Union, 1877).
- In B flat. *Magnificat and Nunc Dimittis* (composed with accompaniment for military band, for the festival held at S. Pauls in 1878 in aid of the School for Daughters of the officers of the army.
- In C. *Te Deum, Benedictus, Kyrie, Credo, Offertory Sentences, Sanctus, Gloria in Excelsis, Magnificat and Nunc Dimittis* (the last two movements composed for the Dedication Festival at S. Paul's 1877).
- In A. *Te Deum and Benedictus, for men's voices*, unpublished.*
- In D. *Magnificat and Nunc Dimittis* (Parochial setting).
- In E flat. *Magnificat and Nunc Dimittis* (Parochial setting).
- In G. *Magnificat and Nunc Dimittis* (composed for the annual Festival of the London Church Choir Association, 1887).

* In the early part of September, 1886, an epidemic in the choir school deprived the Cathedral of trebles for more than a month. During this period the whole of the services were sustained by men's voices. To meet the emergency, this *Te Deum* was composed, rehearsed and produced for the Sunday service within a week. It is a most scholarly and brilliant composition, and probably one of the first things of the kind ever written by an English Church musician, thereby opening up quite a new path in art.

Three settings of *Benedicite Opera Omnia*, in F, E flat, and G.
 Setting of *Benedicite* for men's voices (unpublished).
 Thirteen *Offertory Sentences* in the Office of Holy Communion.
 Three *Double Chants* (in the *S. Paul's Chant Book*).

ANTHEMS.

Behold, now praise the Lord (men's voices only) unpublished.
Come, my soul must thou be waking (à 4 v.)
Hail! thou that art highly favoured (for the Annunciation
 of the B. V. M.)
Ho! everyone that thirsteth (bass solo).
Holiest, breathe an evening blessing (à 4 v.)
Holy Spirit come, O come (treble and bass solos).^{*}
In the end of the week.
Magnify His name.[†]
O be joyful in the Lord, all ye lands (à 4 v.)[‡]
O come before his presence (tenor solo).
Rejoice in the Lord, O ye righteous (à 4 v.)[§]
The great day of the Lord (à 4 v.)
Whoso dwelleth under the defence (tenor solo).

Dr. Martin has done good service to cathedral music by editing cheap octavo editions of the fine old services, Gibbons in F (transposed to G, as suggested by Sir Frederick Ouseley), Croft and Elvey in A, Travers in F, Aldrich in G, Cooke in G, and Samuel (the elder) Wesley in F. He has also edited octavo copies of Battishill's fine six-part anthem, "O Lord, look down from Heaven," Byrde's "Sing joyfully," and J. C. Beckwith's "My soul is weary." A very useful and comprehensive collection of *Responses to the Commandments*, selected from English composers, ancient and modern, has been compiled by him. He has also published some very admirable and acceptable arrangements for the organ from

^{*} Composed (with Latin words) for the Convocation Service at S. Paul's, April 30th, 1880.

[†] Composed for the Festival of the London Church Choir Association at S. Paul's, 1890.

[‡] Composed for the Festival of the Gregorian Association, 1890.

[§] Composed for the Festival of the Sion College Choral Union, 1879

Schumann, Beethoven, Spohr, Gounod, and others, and has edited a series of settings of the Communion Service for parochial use.

It would be unpardonable to omit the names of the two Coopers, father and son, from a chronicle of the organists of S. Paul's, though neither of them was actually on the foundation. The elder Cooper was assistant organist to Attwood, and the younger to Goss with the title of sub-organist.

When only eleven years of age George Cooper, Junior, was a good organ-player. It was Attwood's delight to make him extemporize before Mendelssohn during his visits to the cathedral, and the great composer is said to have marked and commended him on these occasions.

George Cooper was appointed organist of the Chapel Royal on the death of Sir George Smart in 1867, and was also organist of S. Sepulchre's, Holborn. His compositions for the church were neither manifold nor of much account; it is as a performer on, and arranger for the organ that he will be longer remembered. His accompaniments to the psalms at S. Paul's, and of services and anthems that he liked, were very fine. As a player of Bach he was simply unsurpassed. One of the greatest treats imaginable to the writer was to "drop in" to S. Sepulchre's after the Sunday evening services at S. Paul's, to stand at the altar-rails and listen to George Cooper's noble interpretations of those wondrous pieces of music—the fugues of John Sebastian Bach, on the grand old Harris organ, which then occupied its legitimate place at the West end of the church.

Mr. William Hodge is Dr. Martin's able and talented coadjutor as sub-organist of St. Paul's.

The names of George Buckland, James Shoubridge, William Machin, William Winn, and Charles Lockey must not be omitted from the roll of

vicars choral of S. Paul's within the last forty years. All were gifted vocalists, and the prestige of S. Paul's in this respect is well maintained at the present day, several of the vicars and assistant vicars choral being not only singers of refined taste, but composers of undoubted ability.

Prior to the removal of the organ-screen of S. Paul's in 1860, and even up to the year 1871, six men and a dozen boys could, when they chose to put forth their best powers, execute the choir-music with excellent effect. When, however in 1872 the dome was constituted the future abiding-place of the congregation, the greatly increased space through which the sound was to travel demanded a far larger body of vocalists. Accordingly, the number of boys was gradually raised, until 1874, when it reached its present strength, that of forty.

In the above year a large school-house for the exclusive education and maintenance of the choristers of S. Paul's was erected from the designs of Mr. Penrose, the cathedral surveyor, funds having been obtained for the purpose from the Ecclesiastical Commissioners. This building stands upon the ground formerly occupied by the Proctors' offices in Doctors' Commons, and is said to be contiguous to the site of the original choral Grammar School of S. Paul, coeval with the first foundation of the cathedral.

The teaching staff comprises a head master, three under masters, and the organist of the cathedral as trainer of the boys' voices, and general instructor in music. Lately one of the assistant vicars-choral has been appointed second music master and professor of the pianoforte. The present head-master represents the ancient statutory *Magister Scholæ Cantus*, and *Magister Scholæ Grammatices* in one. The forty boys are boarded and lodged in the house. They receive

nothing, and, with the exception of clothes pay for nothing. Their time is divided between their duties in church, their musical training and their general education. The school has been inspected in reference to the last named by a qualified examiner, and his reports have been satisfactory.

The names of boys between the ages of eight and ten are entered as candidates, on receipt of their baptismal certificate, and their parents' name and profession. They are required to pass an examination in the following subjects :—The leading incidents of Holy Scripture and the Church Catechism; Reading, Writing, and the four Elementary Rules of Arithmetic; and the simple rules of Latin Grammar. Although, in addition, a knowledge of the theory of music is appreciated by the examiners, this qualification is not considered apart from a good voice and ear, which are absolutely indispensable. Examinations are usually held twice or thrice in the year, according to the number of vacancies likely to occur at the end of a term. Due notice of the day and hour, is sent to those whose names have been entered. At these examinations it may be stated that on an average, only two or three out of about twenty-five candidates are successful.

Boys are admitted at first only upon probation, and before they are formerly received into the choir their parents must give an undertaking that they will not remove them without express permission. The health of the boys and the general state and discipline of the school appear to be excellent. The advantages of the establishment, perhaps enable the Dean and Chapter to draw their choristers from a much better class of boys than was the case formerly.

The whole school has a half holiday every Thursday afternoon, when the cathedral service is sung by the men's voices only. Should a Saint's day fall on a Thursday the holiday is transferred to some more convenient day in the same week.

The boys have about a fortnight's holiday after the octaves of Christmas and Easter, leaving in two portions; but in the summer (usually in the month of August) the boys are given their holidays simultaneously, the services being sustained, in their absence, entirely by the men's voices. They have a large partially-covered playground upon the roof of the school-house, an open space or field being an absolute impossibility in close proximity to the cathedral.

Unlike the children of the Chapel Royal, the choristers of S. Paul's formerly had no distinguishing or uniform dress; whereas, in their neat black suits, Eton collars and square caps with the peculiar fringeless tassels, they are now easily recognizable in the public streets.*

At the time of the reconstruction of the choral staff, twelve assistant vicars-choral were appointed, in addition to the six vicars-choral already on the foundation. An efficient number of deputies was enrolled, and an exhaustive table of rules and regulations drawn up for their observance.

On Sundays, thirty-six boys and eighteen vicars and assistant vicars-choral are present at the morning and afternoon services, the adult singers being distributed as follows:—3 altos, 3 tenors, and 3 basses on the *Decani* side, and a like number on the *Can-toris* side. On week days, the whole of the boys attend, but only twelve adult singers, six on either side, unless a certain service or anthem require extra voices.

The new regulations respecting the minor canons have been dealt with at considerable length in the first chapter.

* An interesting account of the system of musical education adopted with regard to the choristers of S. Paul's, will be found in Mr. J. S. Curwen's little book, *Studies in Worship Music* (Second Series).

The hours* of the capitular Offices at S. Paul's are at present arranged as follows:—

On Sundays. At 10.30, choral matins, Litany, and full choral celebration of the Holy Communion, with sermon by the Dean, a prebendary, or a minor canon, according to circumstances; at 3.15, first choral evensong with sermon by one of the four canons residentiary; at 7.0, second choral evensong, with sermon by a preacher especially appointed by the Bishop or the Dean and Chapter.

On week-days. At 10.0, choral matins, with Litany on Wednesdays and Fridays, and, on Saint's days, a full choral celebration of the Holy Communion; at 4.0, choral evensong, with a sermon on Holy days, and on Wednesdays and Fridays during the season of Lent.

On Christmas Day, Good Friday, and Ascension Day the services are held at the same hours as on Sundays, with the exception, however, of Christmas Day, when there is no sermon at the quarter past three service, and no second evensong.

Besides the above there is a daily celebration of the Holy Communion in the North-West or Morning prayer Chapel at 8 a.m., first started on New Year's Day, 1877.† At the same hour matins is said in the Crypt Chapel *sine cantu*, and there is a short evening, or compline service, in the North-West Chapel at 8.0., which is partially choral.

In the same place there is held daily, at a quarter-past one, a short mid-day Office, intended principally

* The greatest punctuality is, and always has been, observed in the commencement of the daily Offices at S. Paul's. The same remark applies to Westminster. Frequenters of the Abbey will remember, probably, how the clergy and choristers contrive to be in their places, two or three minutes before, 10 and 3, and how, their preliminary devotions being ended, they await the striking of the ancient clock in the South transept, when the Minor Canon immediately commences the Office. The effect of this daily punctual waiting upon God, is very touching and solemn.

† On the greater Festivals, and on all Saints' days, there is an additional celebration at 7.15 a.m.

for business men, by whom it appears much appreciated. This is also partly choral, and a very admirable manual of prayer has been drawn up for use at it, by Canon Liddon. In Lent this service is transferred to the Dome, when an address is given every day (Saturdays excepted) by some preacher of eminence. The singing of the hymns at these services by an immense body of voices in unison, without any accompaniment, is exceedingly impressive, tending to remind one of what must have been the effect of the singing in the days of Paul's Cross.

At Bishop Compton's Visitation in 1696 (the most important Post Reformational Visitation, it is said, now extant) the daily choral services at S. Paul's were to be sung at 10.0 and 3.0. Morning prayer on Sundays was at 9.0. Early morning prayer was said at 6.0 from Lady Day to Michaelmas, and at 7, from Michaelmas to Lady Day, with evening prayer at 6 o'clock all the year round.

At Bishop Gibson's Visitation in 1742, the hours of the Sunday and week-day capitular Offices were altered to a quarter before 10, and a quarter after 3, and the late evening prayer was abolished.

In November, 1869, the hour of daily choral matins was altered to 10 o'clock, the time of choral evensong having been, some time previously, altered to 4 o'clock. A little later the Sunday morning Office was ordered to be sung at half-past 10 o'clock.

It will thus be seen that the only service, the hour of which has never been changed since 1742, is the first evensong on Sundays at a quarter past 3.

During Dr. Van Mildert's tenure of the deanery,* the hour of early matins was made 8 o'clock to suit the altered habits of the community.

In the time of Queen Elizabeth these same early

* From 1820 to 1826.

prayers were read at 5 o'clock, in summer, and at 6 o'clock in winter, in Jesus Chapel, by all the minor canons in turn, except the Sub-Dean and the two Cardinals. At the Visitation of Bishop Vaughan, however, in 1605, *all* the minor canons and *especially* the Sub-Dean and Cardinals were ordered to be present at matins in Jesus Chapel. An old newspaper called *The Dutch Mirror*, published in the days of Queen Anne, informs us that the shop-keepers and residents in S. Paul's Churchyard, were wont to rise before six, and, soon after, were at their devotions on the marble floor of the cathedral.

The Morning Prayer Chapel, separated from the North nave aisle by one of Grinling Gibbons' chaste and beautiful wooden screens, has, of late years, been enriched by several embellishments. It was opened two years after the choir, viz., on February 1st, 1699.* The eastern end of the crypt has, for some time been fitted up as an under-church with an altar, desks, chairs, etc. Much care has lately been expended on this portion of the building, which is, with its numerous memorials, fast becoming one of the most interesting sights of the cathedral.

The evening services first started under the Dome on Advent Sunday, 1858,† have proved an immense

* The arrangement for the renovation and re-decoration of this beautiful chapel were among the last acts of that christian philosopher, Henry Longueville Mansel during his all too short career as Dean of S. Paul's.

† At Westminster Abbey nave Sunday Evening Services were commenced (though there had been a series in 1851—the Great Exhibition year) in Jan. 1858; nearly a year, it will be seen, in advance of those of S. Paul's. They owed their organization to the energy and ability of the Rev. J. Clarke Haden, for twenty-three years Minor Canon and Precentor of the Abbey. Mr. Haden was, for some time, a Minor Canon of S. Paul's, and it may be mentioned that, while reading the prayer for the Queen, at the afternoon service of April 1st, 1843, he was fired at by a German, who proved to be insane. Happily he escaped unhurt. Mr. Haden died at Nightingales, Bucks, on Oct. 29th, 1869, and was buried at Chalfont. S. Giles. Close to the door leading into Westminster Abbey from the West cloister, there is a tablet to his memory, with the appropriate inscription, "I was glad when they said unto me, we will go into the house of the Lord."

boon to the people of this great city, many of whom, having no fixed places of worship, are regularly attracted. The attendance is always large, but when a preacher of extraordinary celebrity is announced it is simply vast. A large volunteer choir (surpliced) numbering, together with the cathedral choristers, about seventy voices, leads the service on these occasions. The music is of the plainest description, only chants and hymns being sung. Being essentially a people's service the music is perhaps more characterized by heartiness than finish. When not effective, it is the fault of the congregation for not helping to make it so; but it is only fair to state that the singing of such hymns as "The Old Hundredth," Tallis' "Canon," "Abide with me," the Easter Hymn, and many others, by the thousands under the Dome produces an effect often approaching the sublime. It has always been the wish of the Dean and Chapter to make this service as good a specimen of the parochial style, as those in the morning and afternoon are of the cathedral or reflective type.

On Sundays, Mondays, Tuesdays, Thursdays, and Saturdays, *Te Deum* and *Benedictus* are the canticles invariably sung at matins. On Wednesdays and Fridays *Jubilat* is used instead of *Benedictus*. The canticles used at evensong throughout the year are *Magnificat* and *Nunc Dimittis*. In Advent and Lent *Benedicite* is sung in lieu of *Te Deum*.

An anthem is sung every day at matins and even song, with the exception of Sundays, Wednesdays, and Fridays, when the Litany follows on immediately after the third collect at matins. On Sundays and Holy Days an Introit (generally a short anthem or a movement from an oratorio, a chorale, or a hymn) is sung between the Litany and the Communion service. It is somewhat to be wished that the *Sanctus* could be occasionally sung as an Introit, for it has, in this place, a peculiarly

solemn effect, and as before remarked, there is as much propriety in its repetition as in that of the *Gloria Patri*. Care, however, should be taken when the *Sanctus* is used as an Introit to select it from the services of those composers who have interpolated the words "of the majesty" into their settings.* In the *Sanctus* as given in the Communion service, these words do not occur.

It is to be regretted that the anthem is omitted at S. Paul's on the mornings of Litany days, *i.e.*, Sundays, Wednesdays, and Fridays. One of those exquisite short compositions of a penitential, but not lugubrious character, of the school of Tallis, Byrde, Batten, Gibbons, Rogers, or Aldrich, might be chosen, and thus form a fitting introduction to the deep supplication which follows. It is pleasant to observe that the anthem has of late years been restored in this place at S. Peter's, Westminster, where irregularities of every kind formerly prevailed, but which the autho-

* The following list of services where the *Sanctus* is so set, may be found interesting.

Gibbons in F.	Beckwith (Rev. E. G.) in G
Childe in A minor.	Croft in A.
Childe in E minor.	Croft in B minor.
Rogers in D.	King (W.) in B flat.
Rogers in E minor.	King (Chas.) in B flat.
Bryan in G.	Davy (for King) in F.
Nares in F.	Woodward in B flat.
Arnold (for Boyce) in A.	Hawes in F.
Arnold in B flat.	Hawes in G.
Porter (for King) in C.	Sir John Rogers in F.
Sir John Stevenson in C.	Walmisley in F.
Sir John Stevenson in E flat.	Hopkins (J. L.) in C.
Sir John Stevenson in F.	Hopkins (J. L.) in E flat.
Smith (of Dublin) in C.	Hopkins (E. J.) in F.
Marsh in D.	Hopkins (E. J.) in A.
Clarke-Whitfield in E.	Turle in D.
Attwood in F.	Ouseley in G.
Rev. Lord O'Neill (for Kelway	Garrett in D.
in B minor.)	Garrett in E.
Attwood in D.	Ross in F.
Beckwith (Rev. E. J.) in C.	

The last-named service has two settings of the *Sanctus* (1) as an Introit with the words "of the majesty," (2) in its proper place in the Communion Service.

rities of that church have for some time past, done their best to reform.

On the afternoons of Thursdays (unless a Saint's Day) the service is sung by the men's voices only, the boys, as previously stated, being given a rest and half-holiday. Special music, including a very beautiful and touching set of versicles and responses, has been composed for this service, chiefly by members of the cathedral choir. The singing of the whole Sunday and daily services in the same manner during the boys' summer holiday, has necessitated the composition of some settings of the morning canticles as services, and also of the office of the Holy Communion.

On all Fridays throughout the year, except during the periods between Easter Day and Trinity Sunday, and Christmas Day and the Octave of the Feast of the Conversion of S. Paul, the choral capitular offices are sung without organ accompaniment, and the anthem is frequently selected as bearing reference to the event relating to our redemption which took place on a Friday. Should a Holy Day fall on a Friday the organ is then used, and if a similar feast fall on a Saturday, the organ is used at the first evensong, viz. Friday afternoon.

These unaccompanied services, of which the effect is very solemn and beautiful, have been the means of calling into existence some exceedingly fine anthems by modern composers. Mention may be made of Champneys' "O Most Merciful Jesu," Martin's "Holiest, breathe an evening blessing," Stainer's "Grieve not the Holy Spirit of God," and Dr. Pole's clever and effective setting of the Hundredth Psalm for two choirs. On such occasions the services of those great masters, Aldrich, Boyce, Cooke, Croft and Elvey, Gibbons, King, Travers, Rogers, and others, are heard to great advantage. The organ is not used at S. Paul's on the last four days of Holy Week,

except for a choral celebration of the Holy Communion on the morning of Maundy Thursday. The first evensong of Easter is sung at four o'clock on Saturday, when the organ is of course used.* By far the most important modern improvement which we have to chronicle is the regular establishment, since Easter Day, 1873, of a full choral celebration of the Holy Communion every Sunday and Holy Day. Formerly, the only parts of this, our highest service, sung at S. Paul's were the *Sanctus* (as an Introit), the *Kyrie* and the *Nicene Creed*. Even the singing of the last-named was laid aside early in the present century and not resumed till about 1842. Attwood never included it in his services for this reason.

Few things can surpass the Eucharistic Office as now rendered at S. Paul's. Gounod, the distinguished French composer, when he heard it, remarked that it was the most superb thing of its kind on this side the Alps.

Sir John Stainer, in 1873, at the request of the Dean and Chapte., prepared a complete choir book of the Office, containing the whole of the traditional music of the Priest's part, together with the ancient *Confiteor* and *Pater Noster*, newly and beautifully harmonized, and a very lovely Sevenfold Amen of his own composition, to be sung after the Prayer of Consecration and the Blessing.

For the *Kyrie*, *Credo*, *Sanctus*, and *Gloria in Excelsis*, the music of the best modern English composers is drawn upon, varied by the occasional intro-

* At the Cathedral of Lichfield and also at that of Durham, it was the custom there years ago, and possibly may be so now, to sing the Friday Morning Service *with* the organ, and the Evening Service *without* it—a most ridiculous use, rendering the whole affair utterly meaningless. For full solemnity of effect the organ should be silent on Friday throughout the day, as it is at S. Paul's, Westminster Abbey, and S. Andrew's, Wells Street. It is very gratifying to find that the beautiful custom of singing without the organ on Friday is being generally adopted in our Cathedrals and College Chapels.

duction of one of the masses of the great continental masters, adapted to the words of our Communion Service.

The Creeds, and indeed the entire services, of Schubert in G and B flat, Hummel in D, and Weber in E flat, Mozart in B flat, Beethoven in C, and Gounod's *Messe Solennelle* and *Messe des Orpheonistes* (for men's voices only) are veritable sermons in music. The same remarks will apply to the services of our own composers Stainer in A, and E flat, Martin in C, Smart in F, Thorne in E flat, Garrett in D, Wesley in E, and Stanford in B flat.

The custom has arisen at S. Paul's since 1873, of performing on January 25th (Feast of the Conversion of S. Paul), and on Tuesday in Holy Week, large selections from Mendelssohn's *S. Paul*, and Bach's great *S. Matthew Passion*, respectively. These services are sung by an augmented choir with the accompaniment of an orchestra, the whole of the singers and players being surpliced. Spohr's *Last Judgment* is given in its entirety on the first Tuesday in Advent, by the cathedral choir alone. These functions are attended by overflowing congregations, who evince, by their reverent demeanour, that they regard the service, not as a mere musical performance, but as a solemn act of worship to the Almighty, aided by the noblest music ever conceived by mortal man.

But perhaps one of the most interesting gatherings of the year from a musical point of view is the time-honoured Festival of the Corporation of the Sons of the Clergy, held annually in May. It is conducted upon the same lines as the services above alluded to. The music for the canticles and anthem is varied each year, but the Old Hundredth Psalm and the Hallelujah Chorus are fixtures in the musical arrangements. The cause of this most deserving Charity is always pleaded by some preacher of eminence, and

the service attended by the Archbishops and Bishops and other high functionaries.

The cathedral is placed, by the Dean and Chapter, at the disposal of many Guilds and Associations for their annual Services, in which music is made a prominent feature, such as the Festivals of the London Church Choir Association, and the Lay Helper's Association, besides others, too numerous to specify in this place. These gatherings greatly tend to deepen and broaden the spiritual work of a cathedral like S. Paul's, and to cause the mother Church, not only of the diocese, but of all England, to be regarded as the fount and centre of religious life and worship.

Compared with those of some cathedrals, the *manuscript* music library of S. Paul's is neither interesting nor extensive, having suffered considerably from wear and tear, and the negligence of former successors. Of late years, however, much pious care has been bestowed upon it by the librarian of the cathedral, the Rev. Dr. Sparrow Simpson, and, as little or no manuscript music is now used for choral purposes at S. Paul's, the whole of the volumes have been removed from the choir and places adjacent, carefully rebound and repaired where necessary, and placed upon the shelves of the Library, where they can readily be consulted for purposes of reference.

The admirably compiled manuscript catalogue of this collection is due to Mr. Henry King, one of the assistant vicars-choral of the cathedral, the editor, likewise, of the very comprehensive and usefully-arranged book of words of anthems adopted in S. Paul's.

A large quantity of manuscript Church music was bequeathed to S. Paul's by Granville Sharp, the philanthropist, and presented by his administratrix for

the use of the choir, Aug. 30th, 1814. It consisted of more than twenty volumes of chants, services, and anthems, in various sizes and bindings.—(*From a memorandum in the possession of Mr. Hawes.*)

The library of *printed* music by ancient and modern composers possessed by S. Paul's, is probably without a rival in the British Isles. It consists of twenty-four sets of octavo books all uniformly and strongly bound, and lettered in sets, A, B, C, D, and so on. The first set (A) bears date on its contents page, 1876; while the last set (X) was completed in 1889. Forty books make up a set, so some idea of the extent of the S. Paul's printed music library may be gathered from that fact. A comprehensive reference table is used by the choir-librarian, by means of which a certain anthem or service can be found in a minute. Besides the above-mentioned sets there are a great many quarto volumes, containing music exclusively for men's voices; together with sets of folio volumes of vocal parts, copies of oratorios, cantatas, etc., far too numerous to particularize. The choir also possesses a fair collection of the printed works of the great composers and editors, such as Boyce, Arnold, Page, Hayes, Croft, Alcock, Woodward, Greene, Attwood, Ouseley, Rimbault, etc., subscribed for at the period of their publication by various Deans and Chapters.

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The history of a great cathedral, its architecture and ritual, the study of the lives of its bishops, clergy, choristers, organists, and musical life generally, form undeniably, a study of deep and engrossing interest. But all these things, beautiful as they are in themselves, recall us to the ever-needed truth that art, ritual and music, are in themselves, as nothing, that spiritual worship is everything.

In these times it behoves a cathedral to be some-

thing more than "a petrification of religion." It must set an example of spiritual activity to the whole of the diocese.

The renewed life of our cathedrals, and especially that of S. Paul's, is one of the most interesting and striking features of the great revival of true Church principles during the last fifty years, and of which we are now reaping so abundant a harvest. When we compare the chilling neglect and cold indifference, once everywhere visible, with the stately services and hearty co-operation now the order of the day at the great cathedral in the heart of this mighty city, we may well thank God and take courage. No one who has had the privilege of being a worshipper in S. Paul's can fail to come away impressed by the solemn and spiritual tone which prevails there, and the careful training evidenced by the accuracy and ability with which music of the highest order is daily produced. Well may it be said that upon S. Paul's the day has broken, and that the dark shadows which once seemed to envelop it, have at last flown away.



APPENDIX A.

SOME ACCOUNT OF THE ORGAN, PAST AND PRESENT,
OF S. PAUL'S CATHEDRAL.

It is to be regretted that the information we possess concerning the organ or "pair of organs" in Old S. Paul's is of so meagre and scanty a character.

That an instrument existed there until the Great Fire of 1666, we well know, the builder being William Beton, but all details as to its size and mechanism are completely lost.

Hollar, the distinguished engraver, has, however, preserved the shape of the case to us in his fine view of the interior of the choir given in the first edition of the History of Old S. Paul's by Sir William Dugdale in 1658. Hollar was a contemporary of Dugdale, and his view, which must have been drawn from actual survey, is, no doubt, as authentic as any we possess. The organ is depicted as standing above the stalls on the North side, having a very picturesque case of mediæval design, with shutters, and a choir organ in front, all strictly *secundum artem*. This organ escaped the iconoclastic zeal of the Puritans, remaining untouched during the Protectorate, and only falling a victim to the Great Fire of 1666.

A very pleasing view of the interior of the old choir taken, apparently, from a point towards the South

East end, and showing a portion of the stalls and the organ, was given among a series of woodcuts of Old S. Paul's published in *The Graphic* newspaper at the time of the Prince of Wales' Thanksgiving Day in February 1872; and some years ago, an interesting collection of engravings of ancient London was on view at Guildhall, when the present writer remembers seeing there more than one interior view of Old S. Paul's. Some of these showed the organ, which did not differ very materially from Hollar's view given in *Dugdale*.

The original draft of Father Schmidt's contract for the organ of the new cathedral was, by a piece of great good fortune, discovered about ten years ago by Mr. W. H. Cummings. He contributed the result of his researches to the *Musical Times* of March 1880 as follows :—

"All that has hitherto been known respecting the organ originally built by Father Smith for S. Paul's Cathedral is to be found in 'The Organ : its History and Construction,' by Hopkins and Rimbault (third edition, 1877), and that account is taken from a magazine published in 1819, under the editorship of Dr. Busby. It gives various details of certain disputes between Father Smith and Sir Christopher Wren, but, unfortunately, no authorities are given, so that one is unable to decide how far the story is true, or how much of exaggeration there may be in it. Dr. Rimbault has also reprinted a very curious broadside, found in the British Museum, entitled 'Queries about S. Paul's Organ,'* which doubtless emanated from Smith's rival, the celebrated organ-builder, Renatus Harris, or from some of his partisans. The eleventh Query asks, 'Whether the great organ-builder will condescend to submit his organ to the same Scrutiny which all

* This will be found at full length at the end of this appendix.—J. S. B.

Artists of the same Profession do in all Countries? And if it be deny'd whether it will not give the World, and particularly the Dean and Chapter of S. Paul's, reason to fear that this *Noli-me-tangere* proceeds from some secret cause?' and the twelfth Query asks, 'Whether the Cupola, or the Organ at S. Paul's, will be first finished?'"

"The writer of this anonymous broadside was evidently not aware of the terms of Smith's contract, by which he was bound to submit his work to be "approved by able organists," &c.

"I have had the good fortune to discover the original contract; it is important as a piece of history. The document is written very clearly in a clerk's hand, on stamped paper, and is signed by "Bernard Smith" with a bold autograph. It is preceded by a minute, as follows:—

S. Paul's Church, London :—At a Committee, Friday, Oct. 19th, 1694.

Present.

Lord Mayor of London.	Dr. Oxenden.
Ld. Arch Bp. of Canty.	Sr. Thomas St. George.
Ld. Bp. of London.	Sr. Thomas Pinfold.
Ld. Bp. of Lincolne.	Dr. Godolphin.
Mr. Dean of S. Paul's.	Dr. Newton.
Mr. Sweetapple	} Sheriffs.
Mr. Cole,	
	Sr. Chr. Wren.

Ordered that it be referred to the Dean and Chapter of S. Paul's and to Sr. Chr. Wren and Dr. Blowe to receive Proposals from Mr. Smith Organ-Maker, and to treat and agree with him to make the Organ for S. Paul's.

At a Committee, Wednesday, Decr. 19th, 1694.

Present.

Lord Bp. of London.	Mr. Dean of S. Paul's.
Sr. Thomas Meres.	Dr. Newton.
Sr. Charles Hedges.	Sr. Chr. Wren.
Sr. Thomas Pinfold.	Dr. Stanley.

The following Contract was considered approved and confirmed by the Committee abovesaid ; and was Ordered to be entered in the Book of Contracts and signed accordingly.

Memd. : That in pursuance of the Order first above written it was then agreed by the Dean and Chapter of S. Paul's and ye Surveyor of the Workers of S. Paul's Cathedral for and in the behalfe of the Rt. Honable. ye Lords and others Coms. for rebuilding and adorning ye said Cathedral with Bernard Smith Organ-Maker, to make a large Organ containing 21 stops, part wood and part metall, and 6 halfe stops, according to Two Lists of ye said stops hereunder expressed as followeth—

THE FIRST LIST.

Stops in the Great Organ.

Two Open Diapasons, Stop Diapason, Principal Great Twelfth, Fifteenth, Cornet, Mixtures, Sesquialtera, Trumpet.

Stops in ye Chayre Organ.

Principall, Stop Diapason, Hol fleut, Voice Humane, Crum horne.

Echoes or halfe Stops.

Diapason, Principall, Cornet, Trumpet.

THE SECOND LIST.

Stops in the Great Organ.

Hol fleut, Small Twelfths.

Stops in the Chayre Organ.

Quinta Dena Diapason, Great Twelfth, Fifteenth, Cimbball.

Echoes or halfe Stops.

Fifteenth, Nason.

And the said Bernard Smith doth hereby agree to make all ye said stops in Workmanlike manner together with all sound-boards, Conveyances, Movements and Bellows thereunto appertaining and to fix ye same and tune them perfectly according to ye best of his skill in ye Case that shall be set up and provided with all Ornaments, Carvings, Gildings, and Outside painting over the Great Entrance of the Choire of S. Paul's at the Charge of ye said Coms. ; the said Bernard Smith being only at ye Expence of all ye inside work,—of ye Pipes, Conveyances and Movements as afforesaid to render it a compleat Instrument from Double F faut to C sol fa in Alt inclusive.

And the said Bernard Smith doth also Agree to set up and tune fit for use all ye stops expressed in the first of the afforesaid Lists at or before the five and Twentieth Day of September which shall be in ye yeare of Our Lord 1695. And the rest of

the said Stops (expressed in ye Second List) at or before our Lady Day ensuing for the intire sune of Two Thousand Pounds, to be paid in manner following (that is to say) ffoure Hundred Pounds in hand (the Receipts whereof he doth hereby acknowledge), and when ye Sound-board and first Setts of Pipes (expressed in ye first of the afforesaid Lists) shall be made and provided, the further sune of One Thousand Pounds, and the residue to make up ye intire Sune, when ye said Organ shall with all ye stops be fixed in the Case provided, and shall be approved by able Organists, and particularly Dr. John Blowe, Organist to their Maties. and such others as the Dean and Chapter of S. Paul's shall nominate.

In Witness whereof the said Bernard Smith hath hereunto set his hand the Day and yeare first above written.

BER : SMITH.

Witnesse.

JO : OLIVER.

LAW : SPENCER.

JOHN WIDDOWS.

"The old 'Smith' organ has undergone many alterations since it left his hands, and his matchless tone-work has, perhaps, met with scant reverence; still, many of his pipes exist in the present organ. I possess many pipes, portions of two stops—one metal and the other wood—removed, I think, from the 'Chayre organ,' when I was a boy, by the late Mr. Bishop, the organ-builder, who gave them to me at that time in response to an inquiry as to whether he would sell them."

The above account deals with the original instrument pretty exhaustively, and will leave us free to say a few words respecting the various alterations and improvements it has undergone since it left Schmidt's hands in 1696.

For nearly a hundred years the instrument remained in the state above described. A swell organ was then added by a builder named Crang, or, as some accounts have it, Cran. In 1802 during Attwood's organistship the organ was taken to pieces and cleaned by

Ohrmann, "an ingenious Swedish artist," and his partner and son-in-law, Nutt. Both these personages, we are informed by David Hughson in his *History of London*, lost their lives through a severe cold contracted during the engagement.

In 1826, while Attwood was still organist, Bishop, a well-known organ-builder, added an octave of pedal-pipes which were, for many years, held in great estimation. He also first introduced the Concussion Valves, and thus secured what had never before been achieved—the steadiness of the wind. Previous to 1826, in order to preserve the mechanism of the organ from dust, &c., the front pipes of the Great and Choir organ-cases were furnished with huge glass window-sashes which were shut down when the instrument was not in use. In several old engravings of solemnities at S. Paul's in the possession of the writer, these contrivances figure in a very prominent manner. Doubtless, the idea was borrowed from the design of the organ-case in the old Cathedral, where shutters, like those of a triptich, concealed, at certain times, the pipes from view. Some portions of the mechanism, for raising and letting down these sashes, may be seen attached to the oak-work of the present organ at this day.

Bishop again improved the organ in 1849, adding a very beautiful swell extending in compass down to gamut G, *i.e.*, the lowest G of the bass stave. A new key-board was at the same time introduced, the colours of the keys having previously been reversed, the long ones being black and the short white. The same builder likewise increased the compass and efficiency of the pedal organ, and placed in the Great Organ, for the first time, the *clarabella* stop, his own very beautiful invention.

In 1849 the specification of the S. Paul's organ stood as follows :—

GREAT ORGAN (Compass CCC to F in alt).

- | | |
|-----------------------------|----------------------------|
| 1. Open Diapason. | 7. Block Flute. |
| 2. Open Diapason. | 8. Tierce. |
| 3. Stopped Diapason (clara- | 9. Sesquialtera (2 ranks). |
| bella treble). | 10. Mixture (2 ranks). |
| 4. Principal. | 11. Trumpet. |
| 5. Twelfth. | 12. Trumpet to middle C. |
| 6. Fifteenth. | 13. Clarion. |

SWELL ORGAN (Compass Gamut G to F in alt).

- | | |
|-----------------------------|------------------|
| 14. Open Diapason. | 18. French Horn. |
| 15. Stopped Diapason. | 19. Hautboy. |
| 16. Principal. | 20. Trumpet. |
| 17. Sesquialtera (3 ranks). | |

CHOIR ORGAN (Compass FFF to F in alt).

- | | |
|-----------------------|---------------------------|
| 21. Open Diapason. | 25. Principal. |
| 22. Stopped Diapason. | 26. Twelfth. |
| 23. Dulciana. | 27. Fifteenth. |
| 24. Viola da Gamba. | 28. Cremona (to tenor C). |

PEDAL ORGAN (Compass CCC to C, two Octaves).

29. Open Wood.

ACCESSORY STOPS, etc.

- | | |
|--------------------|--------------------|
| 1. Great to Pedal. | 3. Swell to Great. |
| 2. Choir to Pedal. | 4. Swell to Choir. |

Four Composition Pedals acting on Great Organ.

The organ remained in the above state until the year 1860, when the screen and return stalls were removed. It was then re-built under the middle arch of the choir on the North side. The manuals were placed in the stalls, but this situation being attended with some inconvenience, they were, in 1863, removed to the side of the organ in the gallery. This portion of the work was entrusted to Mr. Henry Willis.

The circumstances attending the complete rebuilding of the organ in 1871-2, by the same eminent artist have already been set forth in the third chapter.

It was judiciously determined, however, at this time to retain all the pipes of Father Smith's which were in good condition. Many of these proved to be quite sound; a fact which may be accounted for in this way:—Smith was so particularly careful in his choice of wood as never to use any that had the least flaw or notch in it; and so tender was he of his reputation, as never to waste his time in trying to mend a bad pipe, either of wood or metal; if it had any radical defect he instantly threw it aside and made another.

Part of the organ was ready for use on the Prince of Wales' Thanksgiving Day, February 27, 1872, and the whole was completed shortly afterwards.

S. Paul's organ in 1872, and as at present:—

GREAT ORGAN.

*1. Double Open Diapason	16 ft.	7. Flûte Harmonique	4 ft.
2. Large Open Diapason	8 "	8. Octave Quint	2½ "
*3. Small Open Diapason	8 "	9. Super Octave	2 "
4. Claribel Flute	8 "	10. Fourniture (3 ranks)	
5. Quint	5½ "	11. Mixture (3 ranks)	
6. Octave	4 "	12. Trombone	16 ft.
		13. Tromba	8 "
		14. Clarion	4 "

SWELL ORGAN.

15. Contra Gamba	16 ft.	21. Super Octave	2 ft.
16. Open Diapason	8 "	22. Echo Cornet (3 ranks).	
17. Lieblich Gedact 8 ft. tone.		23. Contra Posaune	16 ft.
18. Salcional	8 ft.	24. Hautboy	8 "
19. Vox Angelica	8 "	25. Cornopean	8 "
20. Octave	4 "	26. Clarion	4 "

CHOIR ORGAN.

*27. Bourdon ...	16 ft. tone.	33. Octave	4 ft.
28. Open Diapason ...	8 ft.	34. Flûte Harmonique	4 "
29. Violoncello	8 "	35. Flageolet	2 "
30. Claribel Flute	8 "	36. Corno di Bassetto	8 "
31. Lieblich Gedact, 8 ft. tone		37. Cor Anglais	8 "
32. Dulciana	8 ft.		

SOLO ORGAN.

38. Flûte Harmonique	8 ft.	41. Orchestral Oboe ..	8 ft.
39. Concert Flute	4 „	42. Tuba Major	8 „
40. Corno di Bassetto...	8 „	43. Clarion	4 „

PEDAL ORGAN.

44. Double Open Diapason (wood) ...	32 ft.	48. Violoncello (metal)	8 ft.
45. Open Diapason (wd.)	16 „	*49. Mixture (3 ranks)	
*46. Violon (metal).....	16 „	50. Contra Posaune ...	32 ft.
*47. Octave	8 „	51. Grand Bombarde...	16 „
		52. Clarion.....	8 „

COUPLERS.

53. Swell to Great (unison).	58. Solo to Pedals.
54. Swell Super-Octave to Great.	59. Swell to Pedals.
55. Swell Sub-octave to Great.	60. Great to Pedals.
56. Solo to Great.	61. Choir to Pedals.
57. Choir to Great.	62. Ventil on Pedal Organ.

Four Pneumatic Combination Pistons to Great Organ.
 Four Pneumatic Combination Pistons to Swell Organ.
 Four Pneumatic Combination Pistons to Solo Organ.
 Four Pneumatic Combination Pistons to Choir Organ.
 Four Pneumatic Composition Pedals to Pedal Organ.
 Double-action Pedal to "Great to Pedals."
 Double-action Pedal to "Solo to Great."
 Compass of all the Manuals, CC to A, 58 notes.
 Compass of Pedals, CCC to F, 30 notes.

Every register of the organ is complete, having its own pipes throughout.

The Stops marked * consist entirely of pipes of Father Smith's organ. The pipes of No. 27 are of oak.

The Pneumatic Lever is applied to the Great Manual, Swell Manual, Choir Manual, Pedal Clavier, and likewise to the draw-stop action of the Swell, Choir, and Pedal Organs.

To those interested in the *minutiae* of organ mechanism, the following table of the various wind-pressures, expressed in inches of the wind-gauge, may not be unacceptable :—

On the Great Organ.—(i) Flue work (old open diapason, etc.), $3\frac{1}{2}$; (ii) Flue work (new open diapason, etc.), 5; (iii) Reeds, 6.

On the Swell Organ.—(i) Flue work, $3\frac{1}{2}$; (ii) Reeds, 6.
On the Choir Organ.—(i) Flue work, $2\frac{1}{2}$; (ii) Reeds, $3\frac{1}{2}$.
On the Solo Organ.—(i) Flue work, 4; (ii) Reeds, $3\frac{1}{2}$; (iii) Reeds (tuba and clarion), 14 in bass, $17\frac{1}{2}$ in treble.
On the Pedal Organ.—(i) Flue work (violon), $2\frac{1}{2}$; (ii) Flue work (32 ft. diapason), $3\frac{1}{2}$; (iii) Other flue work, 7; (iv) Reeds (32 ft. reed), $3\frac{1}{2}$; (v) Reeds (16 ft. and 8 ft.), 18.

The manuals are placed in the North choir organ case. The Swell and Choir organs are on the South side; the Great and Solo, on the North. The Pedal organ is under the Westernmost arch of the choir on the North side, behind the stalls, with the exception however, of the violon, which constitutes the front gilt pipes on the South side.

There being but a space of six feet in depth available on either side, the sound boards (the chambers of air below the sliders) are placed over one another, viz., three for the Swell Organ, three for the Great Organ, one for the Choir (in South Choir Organ case) and one for the Solo (over the Great Organ sound-boards).

“The action which connects the keys of the swell and choir organs with their sound-boards on the opposite side consists partly of ordinary trackers, partly of Willis’ patent pneumatic tubes. The action is practically instantaneous, and the organs on both sides can be coupled together and used simultaneously without any loss of precision.

“The organ, from 1860 to 1880 was blown by hydraulic power. It is now blown by an ‘Otto Silent gas-engine’ by Crossley, which acts upon Willis’ patent cylindrical feeders. These are four cylinders, each provided with a double set of valves; two cylinders supply the high-pressure reservoir, two the low pressure. Two zinc trunks carry the wind from the engine-room, which is in the crypt at the end of the North transept, to the interior of the organ, through an opening in the floor under the pedal-organ sound-

boards. The flooring is also here cut away for the purpose of sinking some of the largest pipes of the open diapason, 32 ft. The subordinate changes of pressure before enumerated are contrived by appliances inside the instrument.

"There is electric communication between the organ-loft and the engine-room. The organist has the power of ringing a bell in the engine-room and directing 'wind off,' or 'wind on'; the bellows automatically answer the order by wiring the 'on' as it rises, and 'off' as it falls. There is also electric communication and a speaking-tube between the organist and the singers in the stalls below, a simple and useful appendage to the organ-loft which has prevented many a troublesome musical *contretemps*. On great days, when an orchestra of 50 performers and a special choir numbering more than 300 take part in the service, an electric communication is maintained between the left *foot* of the conductor and a moveable arm which beats time close to the music-book of the player. When the selection from Mendelssohn's oratorio S. Paul is performed on the Dedication Festival (January 25th), or the great *Passion Music* of Bach on Tuesday in Holy Week, precision and unity between organ, band and choir would be absolutely impossible but for this contrivance. These electric communications were carried out by Mr. Henry Abrahams, of Northumberland Alley, Fenchurch Street."*

As it stands, the S. Paul's organ may be pronounced for purity and grandeur of tone, and perfect mechanism, a model of a Cathedral organ, worthy of sustaining the now magnificently rendered and greatly expanded services.

* From an account of the S. Paul's organ written by Sir John Stainer, and printed in the *Hand Book to the Cathedral* (Griffith and Farran, 1883).

"QUERIES ABOUT S. PAUL'S ORGAN."

- I.—Whether Sir Christopher Wren would not have been well pleas'd to have received such a Proposal from the Organ-builder of S. Paul's, as shou'd have erected an Organ, so as to have seperated (*sic*) 20 foot in the Middle, as low as the Gallery, and thereby given a full and airy Prospect of the whole length of the Church, and Six Fronts with Towers as high as requisite?
- II.—Whether the difficulty this Organ-builder finds in making Pipes to speak, whose bodies are but 16 Foot long, does not prove how much harder it would have been for him, to have made Pipes of 22 Foot speak as those at Exeter; or 32 Foot as several organs beyond Sea? And whether he has reason to complain of want of height, or room in the case for higher, and larger Pipes, since those of a common size have put him to a Non-plus? And whether he has not the greater reason because he gave the Dimensions of the Case himself?
- III.—Whether the double Bases of the Diapasons in S. Paul's Organ speak quick, bold, and strong, with a firm, plump, and spreading Tone, or on the contrary, slow, soft, and only buzzing, when touch'd singly? And whether they may not more properly be called Mutes, than speaking Pipes?
- IV.—Whether the Organ be not too soft for the Quire now 'tis enclosed? And, if so, what will it be when laid open to the Cupolo (*sic*), and Body of the Church? And what further addition of Strength and Lowdness will it require to display its Harmony quite through the large Concave of the Building, and answer the service of the Quire, which is the noblest for Echo and Sound, and consequently of the greatest advantage to an Instrument, of any in Europe?
- V.—Whether the Sound-boards and Foundation of the Instrument, as well as contrivance and Disposition of the whole Work, will admit of more Stops to render the Organ in Proportion, five times as Lowd as now it is?
- VI.—Whether if 12 Stops (supposing there were so many in the Great Organ) were plaid in full Chorus, 'twould not make S. Paul's Organ vibrate and faint? And if so, how can it be render'd lower by the addition of

Stops, since the wind that does not well supply 12, must of necessity worse supply 13, and so onward?

- VII.—Whether 'tis possible to make an Organ lowder, that has all the strength it can contain already?
- VIII.—Whether there been't Organs in the City lowder, sweeter, and of more variety than S. Paul's (which cost not one-third of the Price) and particularly, whether Smith at the Temple, has not out-done Smith of S. Paul's? And whether S. Andrew's Undershaft,* has not out-done them both?
- IX.—Whether the Open Diapason of Metal that speaks on the lower set of keys at S. Andrew's Undershaft, be not a Stop of extraordinary Use and Variety, and such as neither S. Paul's has, or can have?
- X.—Whether Depth in the Case gives not Liberty for containing the greater Quantity and Variety of Work? And if so, why should not S. Paul's have as great variety as other Organs, and the order of the Work be as well contriv'd and disposed for Tuning and other Conveniences, since its case is near double the Depth to any in England?
- XI.—Whether the great Organ-builder will condescend to submit his Organ to the same Scrutiny, which all Artists of the same Profession do in all Countries? And if he deny'd whether it will not give the World, and particularly the Dean and Chapter of S. Paul's reason to fear, that this *Noli-me tangere* proceeds from some secret Cause? And to Question—
- XII.—Whether the Cupolo or the organ at S. Paul's will be first finished?*

Apropos of the great rivalry existing between Schmidt and Harris, it was the ambition of the latter "to erect" (wrote Steele in No. 552 of *The Spectator*) "an organ in S. Paul's Cathedral over the West door, at the entrance into the body of the church, which in art and magnificence shall transcend

* Built by Harris at a cost of £1,400, and opened May 31st, 1696.

† The organ was opened with divine service on the Thanksgiving for the Peace of Ryswick, Dec. 2, 1697, but the Cathedral was not entirely finished until 1710.

any work of that kind ever before invented. The proposal in perspicuous language sets forth the honour and advantage such a performance would be to the British name, as well as that it would apply the power of sounds in a manner more amazingly and forcible than perhaps has yet been known, and I am sure to an end much more worthy. Had the vast sums which have been laid out upon operas without skill or conduct, and to no other purpose but to suspend or vitiate our understandings, been disposed this way, we should now perhaps have an engine so formed as to strike the minds of half the people at once in a place of worship with a forgetfulness of present care and calamity, and a hope of endless rapture, joy, and hallelujah hereafter."

A list of the principal organs erected by Bernard Schmidt and his two nephews, Gerard and Bernard, may not be without interest to some readers :—

S. Paul's Cathedral.	Eton College Chapel.
Durham Cathedral.	S. Mary's (University) Church,
Winchester Cathedral.	Oxford.
Ripon Cathedral.	S. Margaret's, Westminster.
Southwell Cathedral.	S. Clement Danes, Strand.
Oxford Cathedral.	S. Peter's, Cornhill.
S. George's Chapel, Windsor.	S. Mary-at-Hill, Eastcheap.
The Temple Church.	S. Mary Woolnorth, Lombard
Chapel Royal, Whitehall.	Street.
Trinity College Chapel, Cam-	S. James's, College Hill.
bridge.	All Saints', Derby.
S. Mary's (University) Church,	Holy Trinity Church, Hull.
Cambridge.	Hampton Court Palace Chapel.



APPENDIX B

The words of the following anthems by Organists and Composers of Old S. Paul's Cathedral, were given in the second edition of Clifford's *Divine Services and Anthems*, described in full in Chapter II. :—

By ADRIAN BATTEN, Organist (1624—1640).

Almighty God which madest.
**Almighty God, who in Thy wrath.*
Almighty God, Whose praise.
Behold now praise the Lord.
Bow down Thine ear.
**Christ, Our Pascal Lamb.*
**Deliver us, O Lord our God.*
**Godliness is great riches.*
God so loved the world.
**Have mercy upon me.*
**Hear my prayer.*
**Hear the prayers, O our God.*
Holy, Holy, Holy.
I am the resurrection.
I heard a voice from Heaven.
If ye love Me
In Bethlehem Town (for the Epiphany).
**Lord, we beseech Thee.*
**Lord, who shall dwell.*
Not unto us, O Lord.
**O clap your hands.*
**O how happy a thing it is.*
O Lord, our Governor.
O Lord, Thou hast searched me out.
**O praise God in His Holiness.*
**O praise the Lord all ye heathen.*

O sing unto the Lord.

**Out of the deep.*

Ponder my words.

**Praise the Lord, O my soul.*

Save us, O God, while waking.

**Sing we merrily.*

The Lord is my Shepherd.

**Turn thou us, O good Lord.*

We beseech Thee.

**When the Lord turned again.*

** These have been printed.*

By ALBERTUS BRYAN, Organist (1640—1666).

Behold how good and joyful.

I heard a voice in Heaven.

By WILLIAM BYRDE, Chorister (1553 to 1558).

**Arise, O Lord.*

Alas! when I look back.

Be unto me, O Lord.

**Bow down Thine ear.*

**Christ rising from the dead.*

Exalt Thyself O God.

Even from the depth.

**Hear my prayer.*

How long shall mine enemies.

Lead me, O Lord.

Let not wrath.

Look down, O Lord.

O God, the proud are risen.

O God, Whom our offences.

**O Lord, make Thy servant Charles.*

**O Lord, rebuke me not.*

O Lord, turn not away.

**Prevent us, O Lord.*

**Save me, O God.*

**Sing joyfully.*

Teach me, O Lord.

**Thou God that guidest*

** These have been printed.*

By WILLIAM CRANFORD, Vicar-Choral (1620).

O Lord, make thy Servant Charles.

By SIMON IVE, Vicar-Choral (1633).

Almighty and Everlasting God.

By RANDOLPH JEWETT, Almoner (1660—1675).

Bow down Thine ear.

I heard a voice from Heaven.

O God the King of Glory.

The King shall rejoice.

By THOMAS MORLEY, Organist (1588).

How long wilt Thou forget me.

O Jesu Meek.

**Out of the deep.*

** Printed in Barnard, 1641.*

By WILLIAM MUNDY, Vicar-Choral (1591).

**Ah! helpless wretch.*

Bow down Thine ear.

Increase my joy.

Let us now laud and magnify.

My song shall be.

O give thanks.

O Lord our Governour.

**O Lord the Maker of all things.*

**O Lord, the World's Saviour.*

The secret sins.

** Printed in Barnard, 1641.*

By MARTIN PIERSON (Almoner, 1630).

Blow ye the trumpet.

I will magnify Thee.

By JOHN TOMKINS, Organist (1621—1624).

The Lord hear thee.

The following are the names of the composers of the remaining anthems as given in *Clifford*; some of them are well known; others only to the musical antiquarian:—

John Amner.

John Bennett.

John Blow.

Sir Wm. Leighton.

Matthew Locke.

Henry Loosemore.

<i>Richard Browne.</i>	<i>Edward Lowe.</i>
<i>John Bull.</i>	<i>George Mason.</i>
<i>George Carre.</i>	<i>Henry Molle.</i>
<i>William Childe.</i>	<i>Thomas Mudde.</i>
<i>Captain Hy. Cooke.</i>	<i>Robert Parsons.</i>
<i>Thomas Coste.</i>	<i>William Phillips.</i>
<i>Thomas Day.</i>	<i>Richard Portman.</i>
<i>Michael Este.</i>	<i>Richard Price.</i>
<i>Richard Farrant.</i>	<i>Robert Ramsay.</i>
<i>Alphonso Ferrabesco</i>	<i>Benjamin Rogers.</i>
<i>Laurence Fisher.</i>	<i>John Shepharde.</i>
<i>Richard Gibbs.</i>	<i>Edward Smith.</i>
<i>Orlando Gibbons.</i>	<i>Henry Smith.</i>
<i>Christopher Gibbons.</i>	<i>William Stonard.</i>
<i>Nathaniel Gyles.</i>	<i>Peter Stringer.</i>
<i>John Heath.</i>	<i>Thomas Tallis.</i>
<i>John Hilton.</i>	<i>Gyles Tomkins.</i>
<i>John Hingston.</i>	<i>John Tomkins.</i>
<i>John Holmes.</i>	<i>Rev. Wm. Tucker.</i>
<i>Edmund Hooper.</i>	<i>William Tye.</i>
<i>Pelham Humphreys.</i>	<i>John Warde.</i>
<i>John Hutchinson.</i>	<i>Peter Warner.</i>
<i>Robert Hutchinson.</i>	<i>Thomas Weelkes.</i>
<i>Robert Johnson.</i>	<i>Robert White.</i>
<i>Robert Jones.</i>	<i>Thomas Wilkinson.</i>
<i>Harry Lawes.</i>	<i>John Wilson.</i>
<i>William Lawes.</i>	<i>Leonard Woodson.</i>

A copy of the 1664 edition of Clifford, in a fair state of preservation, is in the possession of the writer. As the book is excessively rare he would be pleased to shew it to any one interested in such matters. A copy of the first edition is with Dr. A. H. Mann, organist of King's College, Cambridge, the possessor of a very extensive collection of books of words of anthems used in our cathedrals in times past and present. Surely the bibliography of such a collection would be of much interest. Let us hope for such a work some day from the pen of so enthusiastic a collector as the amiable and talented organist of King's College.

APPENDIX C.

A SYNOPSIS OF CATHEDRAL MUSIC.

BEING SHORT BIOGRAPHICAL NOTICES OF THE PRINCIPAL ENGLISH CHURCH COMPOSERS, WHO HAVE BEEN INCIDENTALLY ALLUDED TO IN THE PRECEDING PAGES, TOGETHER WITH A SUMMARY OF THEIR CHIEF PRINTED SACRED COMPOSITIONS.

ABBREVIATIONS TO REFERENCES.

- ARNOLD signifies Arnold's *Cathedral Music*, Rimbault's (the second) edition 3 vols, folio, 1843—7.
 BARNARD signifies Barnard's *Church Music*, 10 vols, folio, 1647.
 BOYCE signifies Boyce's *Cathedral Music*, 3 vols, folio, 1760—78.
 CATH. CH. BK. signifies Novello's *Cathedral Choir Book*, 2 vols, folio, 1848.
 CATH. MAG. signifies *The Cathedral Magazine*, 3 vols, 4to, 1760.
 COMPLETE SERVICE signifies the Canticles at Matins and Evensong together with the Office of Holy Communion with or without *Sanctus* and *Gloria in Excelsis*.
 COPE signifies *Anthems by Eminent Composers of the English Church*, edited by the Rev. Sir W. H. Cope, Bart., M.A., Minor Canon of Westminster, 8vo, 1849.
 FOLIO (NOVELLO) signifies music published by Novello and Co. in folio size.
 GOES and TURLE signifies *Services and Anthems, Ancient and Modern*, edited by John Goes and James Turlé, 2 vols, folio, 1848.
 HAWES signifies *Chants, Sanctuses and Responses as used at S. Paul's and Westminster Abbey* edited by W. Hawes, folio, c. 1830.
 MOTETT SOC. signifies *A Collection of Ancient Church Music originally printed for the Motett Society*, edited by Dr. Rimbault, 2 vols, folio, 1842.
 PAGE signifies *Harmonia Sacra*.—A Collection of Anthems, edited by John Page, 3 vols, folio, 1800.
 OCTAVO (NOVELLO) signifies music published by Novello in octavo size.
 PARISH CHOIR signifies music printed in *The Parish Choir*, a periodical, devoted to Church music, 3 vols, 8vo, 1846—50.
 RIMBAULT signifies *Cathedral Music, consisting of Services and Anthems selected from the books of the different Cathedrals, &c.*, edited by Dr. Rimbault, 1 volume only published, containing Services, folio, 1847.

ADCOCK, JAMES, born at Eton, 1778. Chorister of Eton College and S. George's Chapel, Windsor, 1786. Lay Clerk of S. George's, 1797, of Eton, 1799. Shortly afterwards appointed Lay Clerk of King's, Trinity, and S. John's Colleges, Cambridge. Master of the Choristers at King's College. Died at Cambridge, April 30, 1860.

Evening Services in B flat and E flat (folio, Novello)

Anthem: "My soul truly waiteth" (published by Cramer, 1850).

ALCOCK, JOHN, Mus.B., Oxon (1755), Mus.D. (1761). Born near S. Paul's Cathedral, April 11, 1715, or if an advertisement prefixed to his *Complete Service* (1753) is to be relied upon, in 1717 or 18. Chorister of S. Paul's under Charles King, Mus.B. Organist of S. Andrew's, Plymouth, 1737; of S. Laurence, Reading, 1741. Organist and Vicar Choral of Lichfield Cathedral, 1749-60. Organist of Sutton Coldfield, 1761-86, and of S. Editha, Tamworth (both near Lichfield), 1766-90, retaining his place of Vicar Choral. Private Organist to the Earl of Donegal. Died at Lichfield, February, 1806, and was buried in the Cathedral Close.

** Divine Harmony, a Collection of Fifty-five Double and Single Chants for four voices, as they are sung at Lichfield Cathedral, 1752.*

A Morning, Communion, and Evening Service in E minor, 4to, 1753.

A Collection of Anthems in Score for 1, 2, 3, 4, 5, 6, and 8 voices, and part of the 150th Psalm in Latin for 8 voices and instruments in 21 parts, folio, 1771.

Six New Anthems for 2, 3, and 4 voices with two hautboys and a bassoon and figured for the organ, composed by John Alcock, Doctor in Musick, and Mr. John Alcock, Bachelor in Musick and Organist of Walsall, folio, c., 1780.

The Harmony of Zion. A Collection of one Hundred and Six Psalm Tunes, by various composers, 1802.

** This collection of Chants is now exceedingly scarce. A copy in the possession of the writer contains a portrait of Alcock in his Doctor's robes. It likewise has, appended, Dr. Alcock's proposals for printing a collection of English Cathedral Music, in which, however, he was anticipated by Dr. Greene. The circumstance is alluded to in this work, in connection with the memoir of that composer.*

ALDRICH, VERY REV. HENRY, B.A., Oxon (1666): M.A. (1669), B.D. and D.D. by accumulation (1682). Born in Westminster 1647, and educated at Westminster School. Took holy orders 1669. Rector of Wem, Shropshire, and Canon of Christ Church, Oxford, 1682; Dean of Christchurch, 1689. Died at Oxford, Dec. 14, 1710, and was buried in the Cathedral. The monument to his memory is placed most appropriately on one of the piers supporting the tower-arches, over the Decani choir stalls.

SERVICES.

Complete Service in G—Boyce, Vol I.

Morning and Evening Service in A—Arnold, Vol I.

Evening Service in E minor—Arnold, Vol III.

Sanctus and Gloria in Excelsis in G—Ouseley.

FULL ANTHEMS.

By the Waters of Babylon (à 6 v)—Cope.

Not unto us (à 4 v)—Arnold, Vol I.

O give thanks (à 6 v)—Boyce, Vol II.—Parish Choir.

O Lord God of my Salvation (from Palestrina, à 4 v)—Page, Vol II.—Cope.

O praise the Lord all ye heathen (à 4 v)—Arnold, Vol I.

Out of the deep (à 4 v)—Boyce, Vol II.—Parish Choir.

We have heard with our ears (from Palestrina, à 4 v)—Arnold, Vol I.

FULL ANTHEMS, WITH VERSES.

Behold now, praise the Lord (à 5 v)—Cope.

God is our hope and strength (à 5 v)—Page Vol II.—Cath. Mag., Vol. II.

VERSE ANTHEM.

I am well pleased (from Carissimi, à 3 v)—Arnold, Vol III.

AMNER, JOHN. Lay Clerk of Ely Cathedral, 1604; organist, 1610; died, 1641.

ANGEL, ALFRED. Born 1816. Succeeded S. S. Wesley in 1842 as organist of Exeter Cathedral. Died at Exeter May 24, 1876.

ANTHEMS.

Blessing, Glory, Wisdom (for double choir), adapted from Bach—folio and 8vo (Novello).

Blow ye the trumpet in Zion (Gresham Prize Composition 1842). Verse Anthem—folio (Novello).

ARMES, PHILLIP, Mus.B., Oxon. (1858), Mus.D. (1864), *ad eundem* Dunelm (1874). Born at Norwich, 1836. Chorister in Norwich Cathedral, 1846—1848; in Rochester Cathedral 1848—1850. Organist of Holy Trinity Church, Milton, Gravesend, 1855; of S. Andrew's, Wells Street, 1857; of Chichester Cathedral, 1860; of Durham Cathedral, 1862.

A Morning and Evening Service in G, Communion Services in A and B flat, and six Anthems composed by Dr. Armes, are published by Novello & Co.

ARNOLD, SAMUEL, Mus.Bac. and Mus.D., Oxon (1773). Born in London Aug. 10th, 1740. Chorister of the Chapel Royal. Organist and composer to the Chapel Royal in succession to Dr. Nares, 1783. Organist of Westminster Abbey in succession to Dr. Cooke, 1793. Died at Duke St., Westminster, Oct. 22nd, 1802. Buried in the North Aisle of the Abbey.

In A, Communion and Evening Service (in continuation of Boyce's Morning Service in A, full)—folio and 8vo (Novello).

In B flat, Complete Service—Goss and Turle, Vol I.

Verse Anthem (à 3 v): Who is this that cometh from Edom—Page Vol I.—8vo (Novello).

Cathedral Music. Being a Collection in Score of the most valuable and useful Compositions for that Service by the several English Masters of the 17th and 18th Centuries, 4 vols, folio (including an organ part), 1790. Second edition by Dr. Rimbault, 3 vols, folio, 1843—7.

BAILDON, JOSEPH. Born 1727, Gentleman of the Chapel Royal, Lay Vicar of Westminster Abbey, and Organist of All Saints' Church, Fulham, and S. Luke's Old Street, Middlesex. Died in London, May 7, 1774.

Full Anthem (à 4 v), Behold how good and joyful—Page, Vol III.

BANKS RALPH. Born 1767. Chorister in Durham Cathedral. Pupil of Thomas Ebdon. Organist of Rochester Cathedral, 1788. Died at Rochester, Sept. 20, 1841. Buried in the nave of the Cathedral.

Cathedral Music, folio, published at Chappell's posthumously, c. 1842, containing:—

In G, Morning and Communion Services.

In C, Evening Service.

In E, Benedicite Omnia Opera.

In A, Sanctus and Kyrie.

ANTHEMS.

Creator Spirit, by Whose aid (Full à 4 v).

Give ear, O Heavens (Full à 8 v, with verse, à 4 v).

Lord, remember David (solo), adapted from Handel.

O Lord, grant the King (Full with Verse à 5 v).

**O sing unto the Lord (Verse à 5 v).*

Sing praises to the Lord (Treble solo).

†The souls of the Righteous (Verse à 2 v).

Six double chants.

* Composed for the re-opening of the organ at Rochester Cathedral, Nov. 22nd. (S. Cecilia's Day) 1840.

† Composed for the Funeral of the Ven. Archdeacon Law, D.D., Feb. 12, 1825.

BARNEY, JOSEPH. Born at York, August 12th, 1838. Chorister in York Minster, 1846—1852. Organist of S. Andrew's, Wells Street, 1863—1871; of S. Anne's, Soho, 1871. Organist and Precentor of Eton College, 1875.

Five Services and over thirty Anthems by Mr. Joseph Barnby, are published by Novello & Co.

BARROW, THOMAS. One of the Children and subsequently one of the Gentlemen, and Music Copyist of the Chapel Royal. Lay Vicar and Music-Copyist of S. Peter's, Westminster. Died 1789.

Morning and Evening Service in F.—Rimbault (printed from the original MS. in the possession of Mr. W. Hawes).—Goss and Turle.

Single chant in F.

Double chant in G (both printed in Dr. Rimbault's Cathedral Chants of the XVI., XVII. and XVIII. Centuries. 4to, 1844).

BATTISHILL, JONATHAN. Born in London, May, 1738. Chorister of S. Paul's Cathedral, 1748; Organist of S. Clement, Eastcheap, and afterwards (1767) of Christ Church, Newgate Street. Died at Islington, Dec. 10, 1801.

Six Anthems and Ten Chants, edited by John Page, Vicar Choral of S. Pauls, folio, 1804, containing:—

VERSE ANTHEM:—

The Heavens declare (à 3 v)—composed June, 1759).

FULL ANTHEMS WITH VERSES:—

Behold, how good and joyful.

I waited patiently (composed Dec., 1758).

Unto thee lift I up mine eyes (composed Dec." 10, 1761).

FULL ANTHEMS:—

O Lord, look down from Heaven (à 7 v), composed June 5, 1765.

Save me O God (à 5 v), composed Dec., 1761.

Two Double Chants.

Eight Single Chants.

Call to remembrance (Full à 7 v, with Verse à 3 v)—Page Vol I., 8vo (Novello).

Deliver us O Lord (Full à 4 v)—Page Vol III.

How long wilt Thou forget me (treble solo)—Page Vol II.

I will magnify Thee (Full à 4 v, with Verse à 7 v)—Page Vol III.

BEALE, WILLIAM, commonly known among musicians as "Madrigal Beale." Born at Landrake, with S. Erney Cornwall, Jan. 1, 1784. Chorister of Westminster Abbey; Gentleman of the Chapel Royal, 1816—20; Organist of Trinity and S. John's Colleges, Cambridge, in succession to Dr. Clarke-Whitfeld, 1820—21; Organist of Wandsworth Parish Church and S. John's, Clapham Rise, 1821. Died in London May 3rd, 1854. One of our most esteemed composers in the madrigalian style.

Double Chant in A (major and minor)—printed in Goss' Chants, 1841.

BECKWITH, JOHN CHRISTMAS, Mus.B. and Mus.D., Oxon (1803). Born Dec. 25, 1750. Assistant organist to Dr. Philip Hayes at Magdalene College, Oxford; organist of S. Peter Mancroft, Norwich, 1794; of Norwich Cathedral in succession to John Garland, 1808. Died at Norwich, June 3rd, 1809, and was buried in the church of S. Peter, Mancroft.

Six Anthems in Score, dedicated with the utmost respect and gratitude to the Dean and Chapter of Norwich, folio, c., 1790, containing:—

Ponder my words (duet, two trebles or tenors).

Blessed is the man that hath not walked (full with verse).

Sing unto the Lord a new song (bass solo).

I bow my knee (full à 5 v).

I will sing unto the Lord (treble or tenor solo).

The Lord is very great and terrible (Verse à 3 v)

My soul is weary, 8vo (Novello) edited by Dr. G. C. Martin.

The First Verse of every Psalm of David with an Antient or Modern Chant in Score, adapted as much as possible to the sentiment of each psalm, folio, 1808.

. One of the earliest instances of a pointed psalter.

John Christmas Beckwith and the Rev. Edward James Beckwith (Minor Canon of S. Paul's, etc.), were the sons of Edward Beckwith, Lay Clerk (Oct. 16th, 1751) and Master of the Choristers (Nov. 18th, 1759) of Norwich Cathedral, and organist of S. Peter, Mancroft (Dec. 4th, 1780). He was born June 2nd, 1734 and died Dec. 30th, 1793. His brother John Beckwith (born 1728, died May 18th, 1800), was also a lay clerk of Norwich Cathedral. The dates are taken from their gravestones in the North cloister walk of Norwich. John Beckwith was a voluminous composer of services and anthems, but none of them have been printed. Dr. John Christmas Beckwith is usually described in books of words of anthems as "Beckwith Junior."

BENNETT, ALFRED WILLIAM, Mus.B., Oxon, (1825.) Son of Thomas Bennett,* organist of Chichester Cathedral, 1803—1848. Organist of New College, Oxford, and St. Mary's University Church, in succession to William Woodcock, Mus.B., 1825. Killed by a fall from a coach while proceeding to the Festival of the three choirs at Worcester, Sept. 12, 1830. *The Rev. Thomas Mozley alluded, in terms of approbation, to Bennett's musicianship in his "Reminiscences," Second Series.*

Cathedral Music, 1 vol., folio, edited posthumously by Thomas and Henry Bennett; containing:—

SERVICES:—

In E, Te Deum and Jubilate.

In F, Magnificat and Nunc Dimittis (arranged from Mozart, Novello, Webbe, etc.)

In G, Evening Service.

ANTHEMS.

I waited patiently (verse, two trebles).

O praise the Lord of Heaven (verse à 5 v).

O Zion that bringest (à 7 v).

Cathedral Chants, edited in conjunction with William Marshall, Mus.B., 4to, 1829.

BEVIN, ELWAY. Born about 1570, pupil of Tallis. Organist of Bristol Cathedral, and Gentleman Extraordinary of the Chapel Royal, 1589—1637. The exact date of his death has never been ascertained.

Complete Service in the Dorian Mode—Barnard. Boyce, Vol. I.

BISHOP, JOHN. Born 1665. Organist of King's College, Cambridge, between Michaelmas and Christmas, 1687. Organist of Winchester College, 1695 Succeeded

* Thomas Bennett published "Cathedral Selections," a small collection of standard Anthems, responses, chants, &c. Also Sacred Melodies, a collection of Psalmody, in six parts, 1814—1838. On his death, March 31st, 1848, he was buried in the Cathedral yard. His son, Henry Bennett, succeeded him as organist of Chichester until 1860.

Vaughan Richardson, as organist of Winchester Cathedral, 1729. Died Dec. 19, 1737. Buried in the cloisters of Winchester College.

FULL ANTHEMS.

Bow down Thine ear (à 4 v)—Collegiate Series (Weekes & Co.)

Call to remembrance (à 4 v)—The Choir, No. 67.

Holy, Holy, Holy (à 4 v)—Parish Choir.

O be joyful in God (à 4 v)—The Choir, No. 65.

BISHOP, Sir HENRY ROWLEY, Knt., B.Mus., Oxon. (1839), Mus.D. (1853). Born Nov. 18, 1782. Professor Music in the University of Edinburgh, 1841, and in that of Oxford in succession to Dr. Crotch, 1848. Received knighthood 1842. Died April 30, 1855. Buried in Finchley Cemetery.

Collection of Cathedral Chants, folio (Manchester)

BLAKE, Rev. EDWARD, D.D. Born at Salisbury, 1708. Fellow of Oriel Coll., Oxford. Perpetual Curate of S. Thomas', Salisbury, 1740. Vicar of S. Mary the Virgin, Oxford, 1754. Prebendary of Salisbury and Rector of Tortworth, Gloucestershire, 1757. Died June 11, 1765.

Verse anthem; I have set God alway before me—Page, Vol. II., 8vo, Novello.

BLOW, JOHN, Mus.D., Cantuar. Born (as usually stated) at North Collingham, Notts, 1648; * one of the first set of children of the Chapel Royal after the Restoration, 1660. Organist of S. Peter's, Westminster, 1669 to 1680, and again from 1695 to 1708. Gentleman and Master of the Children of the Chapel Royal, 1674; organist 1676. Almoner and Master of the Boys at S. Paul's, 1687 to 1693. First Composer to the Chapel Royal, 1699. Died in London, Oct. 1, 1708. Buried in the North choir aisle of S. Peter's, Westminster.

* There is a strong probability that Blow was born in London. A MS. note of Antony à Wood's in his *Athenæ Oxon.*, shows that Dr. Rogers told Wood that this was the case. The Registers of North Collingham Church do not confirm the statement that Blow was born there.

In A, Complete Service—Boyce, Vol I.

In G, Complete Service—Boyce, Vol I.

In E minor, Complete Service—Boyce, Vol III.

In G, Kyrie and Credo (triple measure)—Boyce, Vol I.

In D, Sanctus and Gloria in Excelsis—Motett Soc.

VERSE ANTHEMS.

I beheld, and lo (à 4 v)—Boyce, Vol III., 8vo, Novello.

I was in the spirit (à 4 v)—Boyce, Vol II., 8vo, Novello.

Lord, how are they increased (à 2 v)—Cath. Mag.

O Lord, I have sinned (à 4 v)—Boyce, Vol III.

O Lord, Thou hast searched me out (à 2 v)—Boyce, Vol III.

O sing unto God (à 3 v)—Boyce, Vol III.

**Praise thou the Lord (à 6 v).*

**Save Lord, and hear us (à 4 v).*

**Shew us Thy mercy (à 4 v).*

**The voice of the Lord (à 4 v).*

FULL ANTHEMS WITH VERSES).

God is our hope and strength (à 8 v)—Boyce, Vol II.

**Look upon my adversity (à 4 v).*

O God, wherefore art Thou absent (à 5 v)—Boyce, Vol II.

Save me, O God (à 4 v)—Boyce, Vol II.

Sing me merrily (à 6 v)—Page, Vol II.

FULL ANTHEMS.

**Consider mine enemies (à 4 v).*

My God, look upon me (à 4 v)—Boyce, Vol II.

Praise the Lord, O my soul (à 8 v)—Cope.

**Up, Lord and help me (à 4 v).*

* These were, for the first time published by Vincent Novello in 1846, under the title of *Seven Short Anthems*.

BOYCE, WILLIAM, Mus.B. and Mus.D., Cantab. (1749). Born 1710. Chorister in S. Paul's under Charles King, afterwards studied under Greene and Pepusch. Organist of S. Peter's, Vere Street, 1734; of S. Michael's, Cornhill, 1736—1768; of Allhallows's, Thames Street, 1749—1769; Composer to the Chapel Royal, 1736; Organist of the same, 1758; Master of the King's Band, 1755. Died at Kensington, Feb. 7, 1779. Buried in the crypt of S. Paul's Cathedral.

Cathedral Music, being a Collection in score of the most valuable and useful compositions for that service by the several English Masters of the last two hundred years, 3 vols, folio (large and small paper) 1760—1778. Second edition with prefatory memoir by Sir John Hawkins, 1788. Modern editions by Vincent Novello and Joseph Warren, 1849.

Nine copies of the original issue were subscribed for by the Dean and Chapter of S. Paul's.

Original Cathedral Music, Vol. I., containing fifteen Anthems and a Te Deum and Jubilate in score in A (verse) for 1, 2, 3, 4, and 5 voices, edited by Dr. Philip Hayes, folio, 1780.

Vol. II. A collection of twelve Anthems and a short Morning Service in C in score for 1, 2, 3, 4, 5, and 6 voices, folio, 1790.

Vol. III., containing two Morning Services in A and G, a Burial Service in E minor, and thirteen anthems.

*Vol. IV., containing seven Anthems, a Pastoral Hymn, a Sacred Round, and two Double Chants in F and D.**

* The authenticity of the Double Chant in D is questioned.

The two last-named volumes were edited by Vincent Novello in 1846, several of the compositions contained in them having been hitherto unpublished. Novello likewise re-edited Vols. I. and II. uniform with Vols. III. and IV. These comprised nearly the whole of the known sacred works of this eminent composer.

BRIDGE, JOHN FREDERICK, Mus.B., Oxon. (1868), Mus.D. (1874). Born at Oldbury, Worcestershire, Dec. 5, 1844. Chorister in Rochester Cathedral, 1850—1859. Studied under John Hopkins and Sir John Goss. Organist of Trinity Church, Windsor, 1865-9. Succeeded J. J. Harris, as organist of Manchester Cathedral, 1869. Professor of Music at Owen's College, Manchester, 1872. Permanent Deputy-Organist of Westminster Abbey, 1875. Full Organist and Master of the Choristers on the death of James Turl, 1882. Professor of Harmony at the Royal College of Music, and of Music at Gresham College (1890). Conductor of the Western Madrigal Society, etc., etc.

A complete Service in G, Communion and Evening Services in D, the Offertory Sentences, a Service for

the Solemnization of Matrimony, and eleven anthems by Dr. Bridge are published by Novello & Co. In the Westminster Abbey Chant Book edited by him, there is 1 Single Chant and 3 Double Chants.

Dr. Bridge has published several other anthems elsewhere. His contributions to the repertory of Christmas Carol Music are among the most beautiful specimens of the kind we possess.

BUCK, ZECHARIAH, Mus.D., Cantuar. (1853). Born at Norwich, Sept. 9, 1798. Chorister in Norwich Cathedral under Garland and J. Beckwith. Organist of Norwich Cathedral, 1828; resigned, 1877. Died at Newport, Essex, Aug 5, 1879.

ANTHEMS.

Come hither, Angel tongues invite (composed for the enthronement of Dr. Hinds, Bishop of Norwich, by whom the words were written, 1849).

I heard a voice from Heaven (for the funeral of Bishop Stanley, 1849).

O Lord, give Thy Holy Spirit.

All these were published in Dr. Bunnett's *Sacred Harmony*, folio, 1865, together with several *Chants, Sanctuses, Kyries, and Hymn Tunes*, by Dr. Buck.

Eight Chants, published in E. L. Farr's Collection folio.

BULL, JOHN, Mus.B., Oxon (1586), Mus.D., Oxon, (1592). Born c. 1563. Organist of Hereford Cathedral, 1582. Gentleman of the Chapel Royal, 1585. First Professor of Music at Gresham College, London, 1596—1607. Organist of Antwerp Cathedral, 1617—1628. Died at Antwerp, March 13, 1628.

Full Anthem; Deliver me, O Lord—Barnard.

Verse Anthem; O Lord, my God—Boyce, Vol II.

BYRDE (BYRD or BIRD) WILLIAM. Born about 1538. Chorister in S. Paul's Cathedral. Organist of Lincoln Cathedral, 1563—69. Gentleman of the Chapel Royal, 1569. Died, July 4, 1623.

Complete Service in D minor—Barnard—Boyce, Vol I.

ANTHEMS.

- Arise, O Lord* (à 4 v)—*Cath. Mag.*, Vol. I.
Bless the Lord, ye angels (à 5 v)—*Motett Soc.*
Bow Thine ear (à 5 v)—*Barnard—Boyce*, Vol. II—8vo,
 (Novello).
I will not leave you (à 5 v)—*Cope*.
O Lord, turn Thy wrath (à 5 v)—*Boyce*, Vol. II.
Prevent us, O Lord (à 5 v)—*Barnard—Motett Soc.*
Save me, O God (à 4 v)—*Motett Soc.*
Sing joyfully (à 6 v)—*Barnard—Boyce*, Vol. II—8vo,
 (Novello).

For other works see list of Barnard's Church Music.

CALLCOTT, WILLIAM HUTCHINS (Son of Dr. John Wall Callcott, the eminent glee composer). Born at Kensington, 1807. Died there Aug. 5, 1882. For some time organist of S. Barnabas, Kensington.

ANTHEMS.

- From whence come wars* (à 4 v)—8vo (Novello).
Give peace in our time (treble solo)—8vo (Novello).
He maketh wars to cease (à 4 v)—folio (Addison & Co.).
In my Father's House are many mansions.
O Lord revive Thy work (à 4 v)—folio (Addison & Co.).
Thou visitest the earth (à 4 v)—8vo (Novello).

CAMIDGE, JOHN. Born 1734. Chorister in York Minster. Afterwards studied under Greene and Handel. Organist of York Minster in succession to Dr. Nares, 1756. Died 1803. Buried in S. Olave's Churchyard, York.

CAMIDGE, MATTHEW. Born 1764. Chorister in the Chapel Royal. Succeeded his father as organist of York Minster, 1803. Resigned Oct. 8, 1842. Died Oct. 23, 1844. Buried in S. Olave's Churchyard, York.

Cathedral Music, folio, c., 1790, containing *Morning and Evening Service in F*, six Anthems, 24 Single and 6 Double Chants.

CAMIDGE, JOHN, Mus.B., Oxon (1812), Mus.D. (1819), Mus.D., Cantuar (1855). Born 1790. Succeeded his

father as organist of York Minster, 1842. Died September 21, 1859. Buried in the York Cemetery.

Cathedral Music, folio, 1828. Containing Morning and Evening Service in A, Evening Service in E flat, six settings of the Sanctus and Kyrie, four Anthems, 49 Double Chants and one Quadruple Chant.

CHARD, GEORGE WILLIAM, Mus.D., Cantab (1812). Born 1765. Chorister in S. Paul's Cathedral under R. Hudson. Lay Clerk of Winchester Cathedral, 1788. Organist of the same in succession to Peter Fussell, 1802. Organist of Winchester College, 1832. Died at Winchester, May, 23, 1849. Buried in the College cloisters.

ANTHEMS.

Have mercy Lord on me (adapted from Paisello)—folio, (Novello.)

Happy the man (full à 4 v.), 1836.

Is there not an appointed time (bass solo), folio, (Novello).

O Lord, we beseech Thee (full à 4 v.)

To celebrate Thy praise (full à 4 v.)—printed in Dr.

W. H. Longhurst's Short Anthems.

*Very few of the Church compositions of this respectable musician have been printed. The MSS. of three Services and five Anthems are in the possession of the writer. Five of Chard's Chants were printed in Bennett and Marshall's Collection (1829).

CHILDE WILLIAM, Mus.B., Oxon (1631), Mus.D., 1663. Born at Bristol, 1606. Chorister in Bristol Cathedral. Pupil of Elway Bevin. Organist of S. George's Chapel, Windsor, 1631, and one of the organists of the Chapel Royal, Whitehall. Composer to the King, 1661. Died at Windsor, March 23, 1697. Buried in the North choir aisle of St. George's Chapel.*

SERVICES.

In A minor, Complete Service—Ouseley.

In D major, Complete Service—Boyce, Vol III. (the favourite Service of King Charles I.)

In E flat, Complete Service—Arnold, Vol I.

In E minor, Complete Service—Boyce, Vol I.

*The stone, which is well preserved, is quite close to the iron gate leading into the North choir aisle.

In F, Complete Service—Goss and Turle, Vol I.
In G, Complete Service—Goss and Turle, Vol I.

ANTHEMS.

If the Lord Himself (à 5 v)—Arnold, Vol I.
O clap your hands (à 4 v)—Cope.
O Lord, grant the King (à 4 v)—Boyce, Vol II.
O praise the Lord, laud ye (à 4 v)—Cope.
O pray for the peace (à 5 v)—Arnold, Vol I.
Praise the Lord, O my soul (à 4 v)—Boyce, Vol II.
Sing we merrily (à 7 v)—Boyce, Vol II.

CHIPP, EDMUND THOMAS, Mus. B., Cantab. (1859) Mus.D. (1861). Son of T. P. Chipp, the player on the Tower Drums. Born Dec. 25, 1823. Chorister in the Chapel Royal. Organist of Christ Church, Albany St., 1843; of S. John's, Downshire Hill, Hampstead, 1846. Member of the Queen's Private Band, 1843—5. Organist of S. Olave's Southwark, 1847. Subsequently of S. Mary at Hill; the Panopticon, Leicester Square (1855); Holy Trinity Church, Paddington (1856); the Ulster Hall, Belfast; the Kinnaird Hall, Dundee; and S. Paul's Church, Edinburgh. Succeeded R. Janes in 1866 as organist of Ely Cathedral. Died at Nice, Dec. 17, 1886.

Nine Services and three Anthems by Dr. Chipp are printed by Novello & Co.

CHURCH, JOHN. Born at Windsor, 1675. Chorister of S. John's College, Oxford. Gentleman of the Chapel Royal, 1697. Lay Vicar and Master of the Chorists of S. Peter's Westminster, 1704. Died Jan. 6, 1741.

Complete Service in F—Ouseley.

Four Single Chants, printed in Vandernan's Divine Harmony, 1770

CLARKE (afterwards, 1814, CLARKE-WHITFIELD or CLARKE-WHITFIELD) JOHN, Mus.B., Oxon (1793), Mus. D., Dublin (1795), Cantab. *ad eundem* (1799), Oxon., *ad eundem* (1810). Born at Gloucester, Dec. 13. 1770. Organist of S. Laurence, Ludlow, 1789—1794; of Armagh

Cathedral, 1794—1797. Master of the Choristers* at Christ Church and S. Patrick's Cathedrals, Dublin, 1798; organist of Trinity and S. John's Colleges, Cambridge, in succession to Dr. Randall, 1799. Organist of Hereford Cathedral in succession to Aaron W. Hayter, 1820. Resigned 1833. Professor of Music at Cambridge, 1821. Died at Holmer near Hereford Feb. 22, 1836. Buried in the East Walk of the Bishop's Cloister of Hereford Cathedral.

Cathedral Music, 4 vols, folio (1805—1822):—

Vol I., containing two Services and seven Anthems.

Vol II., containing eight Services and twenty-four Chants.

Vol III., containing twelve Anthems.

Vol IV., containing Service in E, six Anthems and twenty-four Chants.

Thirty Favourite Anthems, selected from various English composers, 2 vols, folio.

Selection of Single and Double Chants, Responses, etc., 2 vols, oblong, 4to.

COOKE, BENJAMIN, Mus.D., Cantab. (1775), Oxon, *ad eundem* (1782). Born 1734. Deputy organist of S. Peter's, Westminster, 1746; succeeded Bernard Gates as master of the choristers, 1757; Lay Vicar, 1758; full organist in succession to John Robinson, 1762. Organist of S. Martin in the Fields in succession to Joseph Kelway, 1782. Died at Dorset Court, Cannon Row, Westminster, Sept. 14, 1793. Buried in the West cloister of the Abbey.

Morning and Evening Service in G—Goss and Turle
—*Cath. Ch. Bk.*

Ditto, with Sanctus, Kyrie, and Credo, edited by Dr. G. C. Martin, 8vo (Novello).

COOKE, ROBERT, Son of the above. Born 1768. Organist of S. Martin in the Fields, 1793, and of S. Peter's, Westminster, in succession to Dr. Arnold, 1802. Drowned in the Thames, Aug 13, 1814. Buried in the West cloister at Westminster.

* Not organist as usually stated in error.

*Evening Service in C (composed 1806)—Rimbault—Goss and Turle—Cath. Ch. Bk.**

Five Double Chants (printed in The Westminster Abbey Collection. Edition of 1855).

* It should be stated that the first printed copy of R. Cooke's Service in C was published at Birchall's for Henry Cooke, the composer's brother (died Sept. 30th, 1840, aged 74), several years before the appearance of Rimbault's and the other editions mentioned above.

COOKE, CAPTAIN HENRY. Born c. 1610. Appointed Master of the Children of the Chapel Royal, 1660. Composer of "The King's Private Musick for Voyces," 1664. Died July 13, 1672. Buried in the East cloister of Westminster Abbey.

The Words of eighteen of Captain Cooke's Anthems were printed in Clifford's Divine Services and Anthems 12mo (1664).

CORFE, ARTHUR THOMAS (son of Joseph Corfe, organist of Salisbury Cathedral, died 1820). Born at Salisbury, April 9, 1773. Chorister in Westminster Abbey, 1782. Organist and Master of the Choristers of Salisbury Cathedral on resignation of his father, 1804. Died, while kneeling at prayer, Jan. 28, 1863. Buried in the South cloister of Salisbury Cathedral.

The adapter of some anthems from the works of Mozart and others.

CREYGHTON, REV. ROBERT, D.D. Born 1640. Son of the Rt. Rev. Robert Creyghton, Bishop of Bath and Wells. Professor of Greek in the University of Cambridge, 1662. Canon Residentiary and Precentor of Wells Cathedral, 1674. Died at Wells, Feb. 17, 1733.†

SERVICES.

In B flat, Morning and Evening Service—Ouseley.

In E flat, Complete Service—Rimbault—Cath. Ch. Bk.

ANTHEMS.

Behold now, praise the Lord (full à 4 v.)—Par. Ch.

I will arise (full à 4 v.)—Boyce, Vol II.—8vo (Novello).

† This, and several other dates in the course of these biographical notices, will be found to vary from those generally received; but such changes have not been made without consulting the best and latest authorities.

R

*Praise the Lord, O my soul (full with verse, à 5 v), 8vo, (Novello).**

* Many of Creyghton's compositions for the Church are still in MS. Dr. Rimbault possessed scores of complete services in B flat, C, D, E flat, and F minor, and several anthems. The preservation of these compositions was entirely owing to Henry Cooke, a former Vicar Choral of Wells, who transcribed the whole in score from the original part-books now destroyed.

CROFT, WILLIAM, Mus.D., Oxon. (1713). Born at Nether Easington, Warwickshire, 1678 (baptized Dec. 30). Chorister in the Chapel Royal. Organist of S. Anne's, Soho, 1700—11. Gentleman of the Chapel Royal, 1700. Joint organist of the same with Jeremiah Clark, 1704; sole organist, 1707. Master of the Children and Composer to the Chapel Royal and organist of S. Peter's Westminster, in succession to Dr. Blow, 1708. Died at Bath, Aug. 14, 1727. Buried in the North choir aisle of Westminster Abbey.

SERVICES.

In A, Morning and Communion Service—Rimbault—†Hawes (1840).—8vo, Novello (edited by Dr. Martin).
In B minor, Morning Service—Arnold, Vol I.
In B minor, Sanctus and Gloria in Excelsis—Arnold Vol I.
In E flat, Morning and Evening (Cantate) Service—Rimbault—†Hawes (1840).

ANTHEMS.

Cathedral Music, or Thirty Select Anthems in Score, consisting of 1, 2, 3, 4, 5, 6, 7 and 8 Parts, to which is added the Burial Service as it is now occasionally performed in Westminster Abbey, 2 vols, folio, 1724. (Another edition was issued some forty years later in 4to size).

† These, the first printed copies of Croft's Services in A and E flat, were published by Wm. Hawes, of S. Paul's and the Chapel Royal, by subscription, commencing in July, 1840. They appeared in large square folio size with a dedication to the Rev. Edmund Goodenough, D.D., Dean of Wells

MISCELLANEOUS VERSE ANTHEMS.

Blessed is the people (à 3 v)—Page, Vol I.
Be merciful unto me (à 4 v)—Arnold, Vol II.
Deliver us, O Lord (à 3 v)—Page, Vol I.
Give the King thy judgments (à 5 v)—Boyce, Vol II.

God is gone up (à 4 v)—*Boyce, Vol II.—8vo (Novello).*
Hear my crying (à 3 v) .. *published by Birchall c. 1780.*
I will give thanks (à 5 v)—*Arnold, Vol I.*
My soul, be thou joyful (à 3 v)—*Cath. Mag.*
O clap your hands (à 3 v)—*Cath. Mag.*
O praise the Lord all ye heathen (à 3 v)—*Boyce, Vol II.*
Put me not to rebuke (à 3 v)—*Boyce, Vol II.*
The Lord hath appeared for us (à 3 v)—*published by Birchall, c. 1780.*
The Lord is my light (à 3 v)—*Page, Vol III.*
The Lord of Hosts (à 8 v)—*Cath. Mag.*

CROSS, WILLIAM. Organist of Christ Church Cathedral, S. John's College, and the University Church, Oxford, 1807. Died 1826.

Collection of Chants, Kyries, and Sanctuses, oblong 4to.
Collection of Psalm Tunes, oblong 4to, 1818.

CROTCH, WILLIAM, Mus.B., Oxon. (1794), Mus.D. (1799). Born at Norwich, July 5, 1775. Pupil of Dr. Randall at Cambridge. Organist of Christ Church Cathedral, Oxford, 1790—1807; of S. John's College, 1797—1806. Professor of Music in the University, 1797. First Principal of the Royal Academy of Music, 1822. Lecturer at the Royal Institution. Died at Taunton, Dec. 29, 1847. Buried in the church of Bishop's Hull.

Ten Anthems dedicated to the Dean and Chapter of Christ Church, folio, c. 1798.

MISCELLANEOUS ANTHEMS, ETC.

O Lord, from Whom all good things (printed in *Pettit's Sacred Music, folio, 1825*) full à 4 v.
O come hither and hearken (solo) } Edited by Dr. W.
In God's Word (solo) } H. Monk.
The Lord is King (Festival Anthem) folio, 1843.
Funeral Anthem for the Duke of York, folio, 1827.
**Holy, Holy, Holy* (Heber's Hymn on the Trinity), folio and 8vo (Novello).
Weep not for me (words by Milman) Motett, à 5 v (*Pettit's Sacred Music*).

* Composed for Trinity Sunday, 1827, and first sung at service at New College Chapel on that day, when the sermon was preached by the Rev. W. R. Crotch.

Methinks I hear the full celestial choir (words by Thomson) Motett, à 5 v, 8vo (Novello).

Sanctus and Kyrie in F, published in "Lyra Ecclesiastica," 1844.

Collection of Seventy-two Original Single and Double Chants, oblong 4to, 1842.

Tunes adapted to the Old and New Versions of the Psalms, etc., together with Tallis' Litany adapted to the Latin Words, with additions by Dean Aldrich. 8vo, 1807.

DAVY, JOHN. Born at Upton-Helions, near Exeter, Dec. 23, 1763. Pupil of W. Jackson. Organist of Bedford (Episcopal) Chapel, Exeter. Subsequently settled in London as composer to the Theatres. Died in May's Buildings, S. Martin's Lane, Feb. 22, 1824. Buried in S. Martin's burying ground, Pratt St., Camden Town.

Anthem (Op. 9), "Lord who shall dwell" (verse à 3 v), folio.

Sanctus and Kyrie Eleison in F—Hawes.

Four Single and two Double Chants, in Rimbault's *Cathedral Chants of the XVI., XVII., and XVIII. Centuries*, 4to, 1844.

Double Chant in E—Hawes.

Double Chant in C—Bennett and Marshall.

DEARLE, EDWARD, Mus.B., Cantab. (1836), Mus.D. (1842). Born at Cambridge, 1806. Chorister in King's College Chapel. Organist of S. Paul's, Deptford, 1827; of Blackheath Park Church, 1830; of Wisbeach Parish Church, 1832; of S. Mary's, Warwick, 1833; of Newark Parish Church, 1835—1864. Now resident in London.

Morning and Evening Service in F (1832).

Morning and Evening Service in C, four Anthems and thirty-six Chants, dedicated to Prince Albert, folio, c., 1843.

Evening Service in A, folio (Novello).

Evening Service in B flat, 8vo (Novello).

Anthem, "Turn Thee again" (Gresham Prize, 1837).

Anthem, "With Angels and Archangels," 8vo (Novello).

DOWLAND, JOHN, Mus.B., Oxon, (1588), *ad eundem* Cantab. (1592). Born in Westminster, 1562. Died 1626. Anthem, "*Bow Thine ear*" (*printed in Hawes' Collection of Anthems, folio, 1830*).

DUPUIS, THOMAS SANDERS, Mus.B. and Mus.D., Oxon. (1790). Born in London, Nov. 5, 1730. Chorister in the Chapel Royal under Gates and Travers. Succeeded Dr. Boyce as organist and composer to the Chapel Royal, 1779. Died at his residence, Park Lane, July 17, 1796.

Cathedral Music in Score, composed for the use of His Majesty's Royal Chapels. Edited by his Son-in-law, John Spencer, 3 vols, folio, 1798:—

Vol I., containing Complete Service in E flat; Complete Service in F; Morning and Evening Service in D; Morning Service in C.

Vol II., containing five Solo Anthems; five Verse Anthems; four Full Anthems.

Vol III., containing an Organ Part to the above, and Six Organ Voluntaries.

Full Anthem with verse, "I cried unto the Lord"—Page, Vol I.

Solo Anthem, "The Lord, even the most mighty God"—Page, Vol I.

Sixteen Single and Double Chants as performed at the Chapel Royal, etc., etc., oblong 4to, c. 1780.

A second Set of Chants, composed for the Chapel Royal. oblong 4to, c. 1784.

Twenty-four Double and Single Chants as performed at the Chapel Royal, S. Paul's, etc., oblong 4to, c. 1791.

EBDON, THOMAS. Born 1738. Chorister in Durham Cathedral. Organist of Durham Cathedral, 1763. Died Sept. 23, 1811. Buried in S. Oswald's Churchyard, Durham.

Sacred Music composed for the use of the Choir of Durham Cathedral, folio, 1790, containing a Complete Service in C; six Anthems; Preces and Responses; five Chants.

A Second Volume of Sacred Music in Score, folio, 1810, containing sixteen Anthems; two Settings of the Kyrie Eleison; six Double Chants.

ELVEY, SIR GEORGE JOB, Mus.B. Oxon. (1838), Mus.D (1840). Son of Mr. John Elvey. Born at Canterbury, March 27, 1816. Chorister in Canterbury Cathedral. Lay Clerk in Christ Church Cathedral, Oxford, 1833—1834. Organist of S. George's Chapel, Windsor, in succession to Highmore Skeats junior, 1835—1882. Received knighthood, 1871.

A Morning and Evening Service in F, a Morning Service in B flat, a Communion Service in E, and Evening Services in D and E, together with twenty Anthems and forty-five Chants by Sir George Elvey, are published by Novello & Co.

ELVEY, STEPHEN, Mus.B. Oxon. (1831), Mus.D. (1838). Born at Canterbury, June 27, 1805. Son of Mr. John Elvey. Chorister and afterwards Lay Clerk in Canterbury Cathedral. Organist of New College, Oxford, and of S. Mary's (University) Church, 1830. Choragus of the University, 1840. Died Oct. 6, 1860.

Evening Service in A (composed in continuation of Croft's Morning and Communion Services) folio, 1828—8vo (Novello), edited by Dr. G. C. Martin.

ESTE MICHAEL, Mus.B. Oxon. Born early in the 17th century. Master of the Choristers at Lichfield Cathedral. Died 1638.

Some of his Anthems were printed in Dr. Rimbault's Collection of Anthems by Composers of the Madrigalian Era, edited for the Musical Antiquarian Society, folio, 1845.

EVANS, CHARLES SMART. Born 1770. Gentleman of the Chapel Royal and Organist of S. Paul's, Covent Garden. Died Jan. 4, 1849.

Two Anthems, being the Collects for the first Sunday after Easter, and the first Sunday after Trinity. . . Inscribed to the Hon. and Rt. Rev. Father in God, Shute Barrington, Lord Bishop of Durham, for four and five voices, folio, c. 1830.

Verse Anthem, "I will love Thee" (à 3 v)—Pettit's Sacred Music, folio, 1823.

FARRANT, RICHARD. Born c. 1530. Gentleman of the Chapel Royal, 1564—1580. Master of the Choristers of S. George's Chapel, Windsor, 1564—1569. Died Nov. 30, 1580.

**Complete Service in G minor—Boyce, Vol I.*

Full Anthem, "Call to remembrance" (à 4 v)—Boyce, Vol II.—8vo (Novello).

Ditto, "Hide not Thou Thy face" (à 4 v)—Boyce, Vol II.—8vo (Novello).

†*Ditto, "Lord, for Thy tender mercies' sake" (à 4 v)—Cath. Mag.—Page, Vol I.—8vo (Novello).*

* A Morning and Evening Service in D minor assigned by Sir Frederick Ouseley in his *Collection of Cathedral Services (folio, 1853)*, to Richard Farrant, is more probably the composition of John Farrant, organist of Salisbury Cathedral, at the close of the sixteenth century.

† The authenticity of this anthem is much questioned. By many it is assigned to John Hilton.

FLINTOFT, REV. LUKE, B.A., Cantab (1700). Priest Vicar of Lincoln Cathedral, 1703; Sacrist, 1711; Gentleman of the Chapel Royal, 1715. Reader in the Chapel Royal, Whitehall; Minor Canon of Westminster, 1719. Died Nov. 3, 1727. Buried in the South Cloister of Westminster Abbey.

A Double Chant in G minor by Flintoft, one of the earliest instances of that species of composition, is well known. It was first printed in a collection by C. and S. Thompson, S. Paul's Church Yard, 8vo, c. 1769.

GADSBY, HENRY ROBERT. Born at Hackney, Dec. 15, 1842. Chorister in S. Paul's Cathedral under W. Bayley. Professor of Harmony at the Guildhall School of Music, and Queen's College.

A Complete Service in C, a Festival (Cantate) Service in D, and nine Anthems by Mr. Gadsby are published by Novello, and an Evening Service in G by Metzler.

GARRETT, GEORGE MURSELL, Mus.B., Cantab (1857), Mus.D. (1867), M.A., *propter meritis*, 1878. Born at

Winchester, June 8, 1834. Chorister in New College, Oxford, 1844—1848. Assistant to Dr. S. S. Wesley at Winchester Cathedral, 1850. Organist of Madras Cathedral, 1856; of S. John's College, Cambridge, 1857; and of S. Mary's, University Church, Cambridge, 1873.

Five Complete Services in D, E, E flat, and F, (Nos. 1 and 2), a Communion Service in A, an Evening Service for men's voices, and twelve Anthems by Dr. Garrett are published by Novello and Co.

GATES, BERNARD. Born 1685. One of the children of the Chapel Royal, 1708. Master of the Choristers of the Chapel Royal and of S. Peter's, Westminster, 1740—1758. Died at North Aston, Oxon, Nov. 15, 1773. Buried in the North Cloister of Westminster Abbey.

An excellent Service in F, by Bernard Gates, is in use at Canterbury, Durham, Lichfield, S. George's, Windsor, and several other places. It is to be regretted that it has never found an editor.

GIBBONS, ORLANDO, Mus.B., Cantab. (1606) Mus.D., Oxon (1622). Born at Cambridge, 1583. Gentleman of the Chapel Royal, 1605. Organist of Westminster Abbey, 1622. Died at Canterbury, Whitsun-Day, June 5, 1625. Buried in the North nave aisle of Canterbury Cathedral.

Complete Service in F—Barnard—Boyce, Vol I. Ditto (transposed to G), edited by Dr. G. C. Martin, 8vo (Novello).

ANTHEMS.

Almighty and Everlasting God (à 4 v)—Barnard, —Boyce, Vol II.—8vo (Novello).

God is gone up (à 8 v)—Boyce, Vol II.

O clap your hands (à 8 v)—Boyce, Vol II.

Hosanna to the Son of David (à 6 v)—Barnard,—Boyce, Vol II.—8vo (Novello).

Lift up your heads (à 6 v)—Barnard,—Boyce, Vol II.

A Collection of the Sacred Compositions of Orlando Gibbons (of which the Scores are not contained in Boyce's Collection) from the original MSS. and Part Books, together with a transposed organ-part

to some of his published works, edited by the Rev. Sir F. A. Gore Ouseley, folio, 1873. Containing:—

Two Sets of Preces.

Two Services.

Seventeen Anthems.

Six Hymn Tunes.

GIBBONS, CHRISTOPHER, Mus.D., Oxon (1664). Born 1615 (Baptised Aug. 22), Son of Orlando Gibbons. Chorister in Exeter Cathedral. Organist of Winchester Cathedral, 1640—1644; of Westminster Abbey, 1660—1665, and of the Chapels Royal, 1660—1676. Died Oct. 20, 1676. Buried in the cloisters at Westminster.

GILES, NATHANIEL, Mus.B., Oxon (1585), Mus.D. (1622). Born near Worcester, 1548. Organist of S. George's Chapel, Windsor, 1595. Gentleman Extraordinary and Master of the Children of the Chapel Royal, 1597. Organist of the Chapel Royal, 1623. Died Jan. 24, 1633. Buried in S. George's Chapel, Windsor.

Complete Service in C—Barnard.

GOLDWIN (or GOLDING) JOHN. Born 1670. Succeeded Dr. Childe as organist of S. George's Chapel, Windsor, 1697. Master of the Children, 1703. Died at Windsor, Nov. 7, 1719.

Complete Service in F—Arnold, Vol I.

ANTHEMS.

Behold my Servant (verse à 4 v)—Arnold, Vol I.

I have set God (verse à 3 v)—Boyce, Vol II.—8vo, (Novello.)

I will sing unto the Lord (verse à 4 v)—Page, Vol I.

O love the Lord (full à 4 v)—Cope.

O praise God in His holiness (verse à 2 v)—Page, Vol II.

O praise the Lord (full à 4 v)—Cope.

GUISE, RICHARD, Mus.B. Cantab. (1758). Born 1735. Lay Clerk of S. George's Chapel, Windsor, and Eton College, c. 1760—1773. Gentleman of the Chapel Royal, 1779. Lay Vicar and Master of the Choristers at S. Peter's, Westminster, 1793. Died March 10, 1808. Buried in the North Cloister of S. Peter's, Westminster.

Three Single Chants by Guise were printed in Vander-nan's Divine Harmony, 1770.

HALL, HENRY. Born at New Windsor, c. 1655. Chorister in the Chapel Royal. Organist of Exeter Cathedral, 1674. Organist and Vicar Choral of Hereford Cathedral, 1688. Took holy orders, 1696. Died March 30, 1707. Buried in the Cloisters of Hereford Cathedral.

Te Deum in E flat, to which the Jubilate was subsequently added by Wm. Hine of Gloucester—Arnold, Vol III.

HART, CHARLES. Born May 19, 1797. Pupil of Dr. Crotch. Organist of S. Dunstan's, Stepney, 1829—1833, afterwards of Beckenham Church. Died March 29, 1859.

Te Deum and Jubilate in C (Gresham Prize Composition, 1831.)

Three Anthems dedicated to Dr. Crotch (folio, Novello).

Full Anthem, "Almighty and Everlasting God" (in Lyra Ecclesiastica, 1844).

HAVERGAL, REY. WILLIAM HENRY, B.A., Oxon (1815), M.A. (1819). Born at High Wycombe, Jan. 18, 1793. Educated at Merchant Taylors School and S. Edmund Hall, Oxford. Rector of Astley, Worcestershire, 1829—1842. Rector of S. Nicholas, Worcester, and Honorary Canon of the Cathedral, 1845. Rector of Shreshill, 1860. Died at Leamington, April 19, 1870.

Morning and Evening Service in E flat and a Hundred Antiphonal Chants (folio, Novello).

Evening Service in A (Gresham Prize, 1836).

Anthem, "Give thanks to the Lord" (Gresham Prize, 1841).

Full Anthem (à 4 v), "O Saviour of the world" (published in Hackett's National Psalmist, 1842).

Ditto, "God so loved the world" (à 4 v) } pub. in Lyra

Ditto, "Arise, O Lord God" (à 4 v) } Ecclesiastica, 1844.

Ditto, "Praise ye the Lord" (à 4 v)

Old Church Psalmody and a Century of Chants, 4to, 1871.

HAYES, WILLIAM, Mus.B., Oxon (1735), Mus.D. (1749). Born at Gloucester, 1707. Chorister in Gloucester Cathedral. Organist of S. Mary's, Shrewsbury, 1729—1731; of Worcester Cathedral, 1731—1734; of Magdalen College, Oxford, 1734. Professor of Music in the University of Oxford, 1741. Died at Oxford, July 27, 1777. Buried in the Churchyard of S. Peter in the East.

Cathedral Music, in score, edited by his son, Philip

Hayes, folio, 1795, containing:—

*Te Deum and Benedictus in D.**

Communion Service in E flat.

Evening (Cantate) Service in E flat.

Eight Solo Anthems.

Twelve Verse Anthems.

One Full Anthem, and

An arrangement of the 100th Psalm.

Ten copies of this collection were subscribed for by the Dean and Chapter of S. Paul's.

* The Benedictus is by Philip Hayes.

HAYES, PHILIP, Mus.B., Oxon (1763), Mus.D. (1777). Second son of Wm. Hayes. Born April, 1738. Chorister, and afterwards (1767) Gentleman of the Chapel Royal. Organist of New College, Oxford, 1776; of Magdalen College, 1777; of S. John's College, 1790. Professor of Music in the University, 1777. Died in London, March 19, 1797. Buried in the crypt of S. Paul's Cathedral.

Eight Anthems, 4to, Oxford, c. 1780.

HENLEY, REV. PHOCION, B.A., Oxon (1749), M.A. (Cantab), 1753. Born at Wootton Abbots, Wilts, 1728. Rector of S. Andrew Wardrobe, with S. Anne, Blackfriars, 1759. Died in London, Aug. 29, 1764.

Solo Anthem, "Hear my prayer"—Page, Vol III.

HILTON, JOHN, Mus.B., Cantab (1626). Born c. 1575. Organist of S. Margaret's, Westminster. Died March, 1657.

Complete Service in G minor—Rimbault.

HINE, WILLIAM. Born at Brightwell, 1687. Chorister in Magdalen College, Oxford, 1694; Lay Clerk of the same, 1705. Articled pupil to Jeremiah Clark at S. Paul's. Organist of Gloucester Cathedral, 1711. Died Aug. 28, 1730. Buried in the Cloisters of Gloucester Cathedral.

Harmonia Sacra Glocestriensis, or Select Anthems in Score for 1, 2 and 3 voices, and a Te Deum and Jubilate (in E flat), together with a Voluntary for the Organ, folio, c. 1731.

* This Collection was published posthumously by Hine's widow, Alicia. Her initials, "A. H.," appear on the dedication page. She was the daughter of Rudhall, a famous bell-founder of Gloucester.

HINDLE, JOHN. Mus.B., Oxon (1790). Born in Westminster, 1760. Lay Vicar of Westminster Abbey, 1785. Died 1796.

HOBBS, JOHN WILLIAM. Born at Henley-on-Thames, Aug. 1, 1799. Chorister in Canterbury Cathedral under Highmore Skeats, Sen. Member of the choirs of King's, Trinity, and S. John's Colleges, Cambridge, and subsequently of S. George's Chapel, Windsor. Gentleman of the Chapel Royal, 1827. Lay Vicar of S. Peter's, Westminster, 1836. Died at Croydon, Jan. 12, 1877.

HOLLAND, REV. WILLIAM WOOLLAMS, B.A., Oxon. (1806), M.A. (1807). Born April 15, 1785. Lay Clerk of Magdalen College, Oxford, 1801. Minor Canon of Chichester Cathedral, 1809—1855. Rector of S. Martin's, Chichester, 1817. Vicar of Burpham, Sussex, 1809, and of Bapchild, Kent, 1825. Died Jan. 17, 1855. Buried in S. Paul's Churchyard, Chichester.

HOLMES, GEORGE. Born about 1660. Organist of Lincoln Cathedral, 1704. Died 1720.

Verse Anthem, "Arise and Shine, O Daughter of Zion."—Page, Vol. III.

HOOPER, EDMUND. Born at North Halberton, Devon, c. 1553. Master of the Choristers of S. Peter's, Westminster, 1588. Gentleman of the Chapel Royal, 1604. Organist of Westminster, 1606. Died July 19, 1621.

Full Anthem, "Behold, it is Christ"—Barnard.

HOPKINS, EDWARD JOHN, Mus.D., Cantuar (1882).

Born in Westminster, June 30, 1818. Chorister in the Chapel Royal, 1826–1833. Pupil of Hawes and T. Forbes Walmisley. Organist of Mitcham Church, 1834; of S. Peter's, Islington, 1838; of S. Luke's, Berwick Street, 1841; of the Temple Church. 1843.

Morning and Evening Services in A and F, and ten anthems by Dr. Hopkins are published by Novello & Co. Several other Services by Metzler.

HOPKINS, JOHN LARKIN, Mus.B., Cantab. (1842) Mus.D., (1867.) Born 1820. Chorister in Westminster Abbey. Pupil of James Turle. Succeeded Ralph Banks as organist of Rochester Cathedral, 1841, and Professor T. A. Walmisley as organist of Trinity College, Cambridge, 1856. Died at Ventnor, April 25, 1873. Buried in S. Catherine's Churchyard, Ventnor.

*Morning and Evening Service in E flat, folio,
Morning and Evening Service in C } (Novello.)
Twelve Anthems, dedicated to the Dean and Chapter
of Rochester, published by Surman of Exeter Hall,
folio, c. 1850.*

HOPKINS, JOHN, cousin of the above. Born 1822. Chorister in S. Paul's Cathedral, 1831–38. Organist of Mitcham Church, 1838; of S. Stephen's, Islington, 1839; of Trinity Church, Islington, 1843; of S. Mark's, Jersey, 1845; of Rochester Cathedral, 1856.

A Morning Service in G, and a Morning and Evening Service in D, by Mr. John Hopkins are published by Novello & Co.

HUMPHREYS, PELHAM. Born 1647. One of the first set of children of the Chapel Royal after the Restoration. Gentleman of the Chapel Royal, 1667. Master of the Children, 1672. Died at Windsor, July 14, 1674.

VERSE ANTHEMS.

*Haste Thee, O God (à 4 v)—Boyce, Vol III.
Have mercy upon me (à 3 v)—Boyce, Vol II.
Hear, O Heavens (à 3 v)—Boyce, Vol III.
Like as the hart (à 4 v)—Boyce, Vol III.
O Lord my God (à 3 v)—Boyce, Vol II.
Rejoice in the Lord (à 4 v)—Boyce, Vol III.
Thou art my King O God (à 4 v)—Boyce, Vol. III.
Lord, teach us to number (verse à 3 v)—Cath. Mag.*

ISHAM, JOHN, Mus.B., Oxon (1713). Born 1685 Organist of S. Anne's, Soho, 1711; of S. Andrew's Holborn, 1718; of S. Margaret's, Westminster. Died June, 1726.

KELWAY, THOMAS. Born c. 1695. Organist of Chichester Cathedral, 1720. Died May 21, 1749. Buried in the South aisle of Chichester Cathedral.*

Evening Service in A minor—Marshall (of Oxford) folio (Novello).

Evening Service in B minor—Rimbault.

† *Evening Service in G minor—Ouseley.*

Full Anthem (à 4 v) "Not unto us"—Cope.

Ditto (à 4 v) "Unto Thee, O Lord"—Cope.

KELWAY, JOSEPH. Born c. 1702. Pupil of Gemini-ani. Succeeded John Weldon as organist of S. Martin-in-the-Fields, 1736. Died 1782.

* Kelway's gravestone, having been lost sight of for many years, was found and replaced and the inscription recut, about 1846. This circumstance gave rise to the following pleasing sonnet by Mr. Charles Crocker, a former well known Verger of Chichester Cathedral :—

Kelway ! thy memory, fresh as vernal day,
In many a heart's most secret holiest cell,
Where love of sacred song delights to dwell,
Lives—and shall live while music holds her sway
Within these hallowed walls, where day by day,
Year after year, he plied the wondrous art
Which bids the spirit from its prison start,
And soar awhile to happier realms away.
His strains full oft' still fall upon the ear
Of those who tread yon aisle, while at their feet
His name and record of his hope appear.
Peace to his ashes—be his slumbers sweet,
Till that glad morn when he shall wake to hear
The angel choir in nightless Heaven's bright sphere.

Mr. Crocker was altogether a remarkable person. Self-educated, he came before the public in a volume of poems, wonderful for one whose training was all his own. He was also the author of a little book entitled "A Visit to Chichester Cathedral" (1847). This gives a succinct account of the erection of the building, of its then state, of the principal monuments, of the restorations; and, avoiding every attempt at fine writing, breathes, on the whole, so reverent a spirit, that one is almost carried back to the *ostiarium* of former days.

† In the organ-loft of Chichester Cathedral there is a small folio volume, most probably in Kelway's hand-writing. It contains these three Services, together with a Morning and Evening Service in A major, a Morning Service in C, a Morning and Evening (Cantate) Service in F, and eleven Anthems.

KEMPTON, THOMAS. Born at Ely, 1690. Chorister in Ely Cathedral under James Hawkins, whom he succeeded, in 1729, as organist. Died 1762. Buried in S. Mary's Churchyard, Ely.

Morning and Evening Service in B flat—Ouseley.

KENT, JAMES. Born at Winchester, March 13, 1700. Chorister in Winchester Cathedral, 1711—1714, and afterwards in the Chapel Royal under Croft. Organist of Finedon Church,* Northants, 1717; of Trinity College, Cambridge, 1727; of Winchester Cathedral in succession to John Bishop, Jan. 13, 1737. Resigned, 1774. Died May 6, 1776. Buried in the North transept of Winchester Cathedral.

Twelve Anthems, in score, folio, 1773.

† *A Morning and Evening Service in C and Eight Anthems, edited by Joseph Corfe, folio, 1796. New edition by A. T. Corfe, folio, c. 1850.*

Morning and Evening Service in D, folio (Novello). Anthem (à 5 v) "Hearken unto my voice"—Arnold, Vol. I.

KING, WILLIAM, Mus.B., B.A., Oxon. (1649), son of George King, organist of Winchester Cathedral. Lay Clerk of Magdalen College, Oxford, 1648; Chaplain, 1652—1654; Probationer Fellow of All Souls College, 1654; Organist of New College, 1664. Died Nov. 17, 1680. Buried in the Cloisters of New College.

Complete Service in B flat (with Litany)—edited by John Bishop of Cheltenham, c. 1850.*

Full Anthem (à 4 v) "The Lord is King"—Cope.

* One of the cycle of five as used at Lichfield Cathedral.

* An organ-stool is still preserved at Finedon, on which Kent carved the initials and date, "J. K., 1717"—probably a record of a visit anticipatory of his becoming organist there on leaving the Chapel Royal. For this interesting fact I am indebted to Mr. C. E. Stephens' admirable Biographical Index to Bemrose's *Choir Chant Book* (1882).—J. S. B.

† For this collection of Kent's Church compositions a short account of his career from the pen of Dr. Huntingford, Bishop of Hereford and Warden of Winchester College, was prefixed. The original manuscript is in my possession. It is in "the Warden's own peculiar great square characters, each letter standing by itself" as Mr. Thomas Anthony Trollope, an old Wintonian, describes Huntingford's handwriting, in his book, "*What I Remember*," published a few years since.—J. S. B.

LANGDON, RICHARD, Mus.B., Oxon. (1761). Born at Exeter. Son of Rev. Tobias Langdon, Priest Vicar of the Cathedral. Organist and Sub-Chanter of Exeter Cathedral, 1753; Organist of Ely Cathedral, 1777; of Bristol Cathedral, 1777; of Armagh Cathedral, 1782—1794. Died at Exeter, Sept. 8, 1803. Buried in S. Paul's Church.

Divine Harmony—A Collection, in Score, of Anthems, Chants, and Psalms, folio, 1774.

Verse Anthem, "O pray for the peace of Jerusalem" (folio, c. 1800).

<i>Anthem, "Lord, Thou hast been our refuge."</i>	} <i>published in The Collegiate Series (8vo, Weekes & Co.)</i>
<i>Ditto, "O Lord our Governor."</i>	
<i>Ditto, "Turn Thee unto me."</i>	

Service in A.

LAWES, WILLIAM. Born at Salisbury, 1582. Vicar Choral of Chichester Cathedral and afterwards (1602), a Gentleman of the Chapel Royal. Musciain in Ordinary to Charles I. Killed at the Siege of Chester, 1645.

Verse Anthem, "The Lord is my Light"—Boyce Vol III.

LAWES, HENRY. Born at Dinton, near Salisbury, Dec. 1595. (Baptised Jan. 1, 1596). Epistolar and Gentleman of the Chapel Royal, 1625. Member of the Private Band of Charles I. Died in London, Oct. 21, 1662.

LINLEY, THOMAS. Born at Wells, 1725. Died in London, Nov. 19, 1795. Buried in the cloisters of Wells Cathedral.

Verse Anthem, "Bow down Thine ear."—Page, Vol III.

LOCKE, MATTHEW. Born at Exeter, 1630. Composer in Ordinary to the King. Died in London, Aug. 1677.

*Kyrie (set in ten different ways) and Credo, (1666).**

* A similar setting of the *Kyrie*, in the Keys of G and G minor, was composed by Thomas Attwood for use at S. Paul's Cathedral and the Chapel

FULL ANTHEMS (for Men's Voices only).

*In the beginning, O Lord (à 3 v)—Cope.**Let God arise (à 3 v)—Cope.**Sing unto the Lord (à 3 v)—Cope.*

VERSE ANTHEMS.

*Lord, let me know mine end (à 5 v)—Boyce, Vol II.**When the Son of Man (à 7 v)—Cope.*

LONGHURST, WILLIAM HENRY, Mus.D., Cantuar (1875). Born at Lambeth, Oct. 6, 1819. Chorister in Canterbury Cathedral under Highmore Skeats, Sen., 1828; Assistant Organist, Master of the Choristers and Lay Clerk, 1836; Organist and Master of the Choristers, 1873 in succession to T. Evance Jones. Musical Lecturer at S. Augustine's College, Canterbury, &c., &c.

A Morning and Evening Service in E, and nine Anthems, composed by Dr. Longhurst, are published by Novello. He has also edited a very useful collection of Short Anthems by various composers, 3 vols, folio (Novello).

LOOSEMORE, HENRY, Mus.B., Cantab. (1640). Chorister and afterwards Lay Clerk in one of the Cambridge Colleges, and organist of King's College. Organist of Exeter Cathedral, 1660. Died 1667.

Royal. It appeared in 1831 and was dedicated to Mrs. Hughes, wife of one of the Canons Residentiary of S. Paul's.

The opportunity must here be taken of correcting an error in the biography of Attwood, forming part of Chapter IV. of this work. It was there stated that Attwood became organist of S. George the Martyr, Queen Square in 1787. Recent research, however, has proved that Attwood never held this position. Charles Frederick Reinhold was organist of S. George's from 1772, until his death in 1815, but it is not at all unlikely that Attwood may have officiated for some time as his assistant, as we know another eminent musician, J. W. Callcott, did. In this way the error, made by all Attwood's biographers in styling him *organist* instead of *assistant organist* has, no doubt, arisen.

Reinhold was brought up as a boy in the choir of S. Paul's under the Almoner, Charles King, and his successor, William Savage. He afterwards achieved great fame as a bass vocalist. He bequeathed £5 to Sir William Blizard on the express condition that he divided the windpipe of Reinhold's throat before his interment; so great was his fear of being buried alive. This operation was duly performed. For further particulars of Reinhold see an account of him contributed by Dr. Rimbault to *The Musical Times*, June, 1877; also Farke's *Musical Memoirs*, Vol I.. p. 249.

T

Gloria in Excelsis—Par Ch.

Litany in D minor (published in Jebb's Choral Responses and Litanies). One of the cycle of five in use at Lichfield.

Henry Loosemore's son John built the organ of Exeter Cathedral in 1665.

LOWE, EDWARD. Born at Salisbury, c. 1615. Succeeded Stonard as organist of Christ Church, Oxford, and as Professor of Music in the University, 1630; organist of the Chapel Royal, 1660. Died July 11, 1682. Buried in the Divinity Chapel, Oxford Cathedral.

A Short Direction for the Performance of Cathedral Service, oblong 12mo, Oxford, 1661. (Second Edition, 1664).

This curious and interesting manual has recently been reprinted in facsimile by the photo-lithographic process, from a copy in the Bodleian Library.

LUCAS, CHARLES. Born at Salisbury, July 28, 1808. Pupil of A. T. Corfe. Succeeded Cipriani Potter in 1859 as Principal of the Royal Academy of Music. Died March 30, 1869.

Magnificat in F (Gresham Prize, 1835), folio (Novello).

<i>Full Anthem (à 4 v) Blessed is He</i>	} published by Addison & Co.
<i>Ditto (à 4 v) Hosanna</i>	
<i>Ditto (à 4 v) Sing, O Heavens</i>	

MANN, ARTHUR HENRY, Mus.B., Oxon. (1874), Mus.D., 1880. Born at Norwich, May 16, 1850. Chorister in Norwich Cathedral under Dr. Z. Buck. Organist of St. Peter's, Wolverhampton, 1870; of Tottenhall Church, 1875; of Beverley Minster, 1876; of King's College, Cambridge, 1876.

Four Evening Services and four Anthems by Dr. Mann are published by Novello and Co.

MARSH, JOHN. Born at Dorking, 1752. Died at Chichester, 1828. An able and enthusiastic amateur, resident successively at Salisbury (1776), Canterbury (1785), and Chichester (1787), where he directed the Subscription Concerts, and occasionally officiated for the cathedral organists.

Six Anthems in Four Parts, with a Verse Sanctus and Kyrie Eleison, folio, c. 1789.

The Cathedral Chant Book—being a Collection of nearly 200 of the most approved Ancient and Modern Chants in Score, oblong 4to.

Twenty-four New Chants, dedicated to the Rev. Weldon Champneys, Subdean and Succentor of S. Paul's, Precentor of Westminster Abbey, etc., etc., oblong 4to.

A long account of the career of William Marsh will be found in the Rev. W. Bingley's *Dictionary of Musicians*, 2 vols, 8vo, 1827.

MARSHALL, WILLIAM, Mus.B., Oxon (1826), Mus.D. (1840). Born 1806. Chorister in the Chapel Royal under Stafford Smith and Hawes. Organist of Christ Church Cathedral and S. John's College, Oxford, 1826, in succession to W. Cross. Organist of S. Mary's, Kidderminster, 1846. Died at Handsworth, Aug. 17, 1875.

Cathedral Chants, edited in conjunction with Alfred Bennett, 4to, 1829.

Collection of Cathedral Services by various Composers, folio, 12 parts, 1846.

The Art of Reading Church Music, 8vo, 1843.

Collection of Words of Anthems, 12mo, 1840—1874.

MASON, REV. WILLIAM, M.A., Cantab (1749). Born at Hull, 1725. Rector of Aston, Yorks; Canon Residentiary (1756) and Precentor (1763) of York Minster. Died at Aston, April 7, 1794.

Antem, "Lord of all power and might"—Page, Vol I.

MORNINGTON, GARRET WESLEY (or WELLESLEY), first Earl of, B.A., Dublin (1754), M.A. (1757), Mus.D. (1764). Son of Richard Colley (afterwards Wesley), first Baron Mornington. Born July 19, 1735. Professor of Music in the University of Dublin, 1764—1774. Father of the Duke of Wellington. Died at Kensington, May 22, 1781.

NALSON, REV. VALENTINE. One of the Priest Vicars-Choral of York Minster. Died 1722.

NARES, JAMES, Mus.D., Cantab. (1757). Born at Stainwell, 1715 (baptized April 19). Chorister in the Chapel Royal under Bernard Gates. Organist of York Minster, 1734. Organist of the Chapel Royal, 1756. Master of the Children, 1757—1780. Died Feb. 10, 1783. Buried in S. Margaret's, Westminster.

Twenty Anthems in Score for 1, 2, 3, 4, and 5 Voices. Composed for the Use of His Majesty's Chapel Royal, folio, 1778. New edition, by Vincent Novello, folio.

* Ten copies of this collection were subscribed for by the Dean and Chapter of S. Paul's.

A Morning and Evening Service in C, together with Six Anthems in Score for 2, 3, 4, and 5 Voices, edited by Dr. Edmund Ayrton, folio, 1788. New edition, by Dr. F. L. Hopkins, folio (Novello).

Complete Service in F—Arnold, Vol III.—Cath. Ch. Bk.—8vo (Novello).

Morning Service in D—Rimbault.

Verse Anthem (à 5 v) "Blessed is he"—Arnold, Vol III.—8vo (Novello).

Ditto (à 5 v) "O Lord, grant the King"—Arnold, Vol III.

Ditto (à 5 v) "Try me, O God"—Arnold, Vol III.

Ditto (à 5 v) "Blessed be the Lord"—Page, Vol III.—8vo (Novello).

NOVELLO, VINCENT. Born at 240, Oxford Street Sept. 6, 1781. Chorister in the Sardinian Embassy's Chapel, Lincoln's Inn Fields. Deputy organist there for Samuel Webbe, and for John Danby at the Spanish Embassy's Chapel, Manchester Square. Organist of the Portuguese Embassy's Chapel, South Street, Grosvenor Square, 1797—1822. Organist of S. Mary's R. C. Church, Moorfields, 1840—1843. Founded the firm of Novello and Co., 1811. Retired to Nice, 1848. Died there Aug. 9, 1861.

Works edited by Vincent Novello for Church Use:—

Boyce's Cathedral Music, 3 vols, folio, 1845.

Ditto ditto organ part, 1 vol, folio, 1845.

Boyce's Own Services and Anthems, 4 vols, folio, 1846

Clarke-Whitfeld's Services and Anthems, 4 vols, folio, 1845.

Croft's Thirty Select Anthems and Burial Service, 2 vols, folio, 1846.

Greene's Forty Select Anthems, 2 vols, folio, 1846.

Kent's Service in C and Twenty Anthems, 2 vols, folio and 8vo.

Nares' Twenty Anthems, folio.

Novello's Cathedral Choir Book, 2 vols, folio and 8vo, 1848.

Purcell's Sacred Music, 4 vols, folio, 1829—32.

OAKELEY, SIR HERBERT STANLEY, Knt., B.A., Oxon. (1853), M.A. (1856), Mus.D., Cantuar (1871), Oxon. (1879), Aberdeen (1879), LL.D., Aberdeen (1881). Born at Ealing, July 22, 1830. Second Son of the Rev. Sir Herbert Oakeley, Bart., Dean and Rector of Bocking, Essex, and Prebendary of S. Paul's (died 1845). Educated at Rugby and Christ Church College, Oxford. Professor of Music in the University of Edinburgh, 1865—1890. Received Knighthood, 1865.

A Morning, Communion and Evening Service in E flat, and ten Anthems, by Sir Herbert Oakeley, are published by Novello.

OUSELEY, REV. SIR FREDERICK ARTHUR GORE, Bart. Born in Grosvenor Square, Aug. 12, 1825. Son of Sir William Ouseley, whom he succeeded in the baronetcy, 1844. B.A., Oxon. (1846), M.A. (1849). Mus.B., Oxon. (1850). Mus.D. (1854), *ad eundem* Dunelm (1856), *ad eundem*, Cantab. (1862). Hon. LL.D., Cantab. (1883); Hon. LL.D., Edinburgh (1885). Educated at Christ Church, Oxford. Took holy orders, 1849. Curate of S. Paul's, Knightbridge and S. Barnabas, Pimlico, 1849—51. Resident at Lovehill House, Langley Marish, Bucks, 1852—1856. Warden and first vicar of S. Michael's College, Tenbury, 1856. Professor of Music in the University of Oxford, 1855. Præcentor of Hereford Cathedral, 1855. Canon Residentiary, 1886. Died at Hereford, April 6, 1889. Buried at S. Michael's College, Tenbury.

Eleven Services and Sixty-seven Anthems by Sir Frederick Ouseley are published by Novello & Co.

PARSONS, ROBERT. Born c. 1570. Organist of Westminster Abbey, 1621. Died 1623.

Complete Service in F—Barnard.

PATRICK, RICHARD. One of the Lay Vicars of Westminster Abbey between 1616 and 1624.

Complete Service in G minor—Arnold, Vol I.

PEPUSCH, JOHN CHRISTOPHER, Mus.D., Oxon. (1713). F.R.S. (1746). Born at Berlin, 1667. Organist and Chapel Master to the Duke of Chandos, 1712; of the Charterhouse, 1737. Died July 20, 1752.

PORTER, SAMUEL. Born at Norwich, 1733. Chorister in S. Paul's Cathedral under Charles King. Succeeded William Raylton, as organist of Canterbury Cathedral, 1759; resigned 1803. Died Dec. 11, 1810. Buried in the West cloister of Canterbury Cathedral.

Cathedral Music in score, edited by W. F. Porter, A.M., Head Master of the King's School, Worcester, Rector of Himbleton, and Chaplain to Viscount Fitzwilliam, folio, 1813, containing:—

† *Complete Service in D.*

Morning and Evening Service in B flat.

Five Anthems.

Sanctus as used with King's Service in C.

The Suffrages as used with Tallis' Responses on the King's Accession Day.

Kyrie Eleison in D, and Nine Chants.

† This pleasing Service has been reprinted by Novello in 8vo size, under the editorship of Mr. Joseph Barnby.

PRING, ISAAC, Mus.B., Oxon. (1799). Born at Kensington, 1777. Chorister in S. Paul's under R. Hudson. Succeeded Dr. Philip Hayes in 1797, as organist of New College, Oxford. Died, Sept. 18, 1799.

PRING, JACOB CUBITT, Mus.B., Oxon. (1797). Brother of the above. Born at Lewisham, Kent, 1771. Chorister in S. Paul's. Organist of S. Botolph, Botolph, Aldersgate Street. Died 1799.

Eight Anthems as performed at S. Paul's Cathedral,

composed and humbly dedicated (by permission) to the Dean and Chapter, large 4to, c. 1790.

Ten copies subscribed for by the Dean and Chapter of S. Paul's.
The choristers of S. Paul's subscribed for a copy.

PRING, JOSEPH, Mus.B. and Mus.D., Oxon. (1808). Born at Kensington, Jan. 15, 1776. Brother of the preceding. Chorister in S. Paul's. Organist of Bangor Cathedral, 1793. Died at Bangor, Feb. 13, 1842. Buried in the Cathedral graveyard.

Twenty Anthems in score for 1, 2, 3, 4, and 5 voices, folio, 1805.

PURCELL, HENRY. Born in Westminster, 1658. Chorister in the Chapel Royal. 1664. Organist of Westminster Abbey, 1680; of the Chapel Royal, 1682. Died in Westminster, Nov. 21, 1695.

Purcell's Sacred Music, edited by Vincent Novello, 4 vols, folio, 1829—1832 :—

Vol I., containing Verse Anthems in major keys.

Vol II., containing Verse Anthems in minor keys.

Vol III., containing Full Anthems, Hymns, Sacred Songs and Latin Pieces.

Vol IV., containing Services and Chants.

PURCELL, DANIEL. Born in London, 1660. Youngest brother of the above. Organist of Magdalen College, Oxford, 1688—1695; of S. Andrew's Holborn, 1713. Died 1717.

PYE, KELLOW JOHN, Mus.B. Oxon. (1842). Born at Exeter, Feb. 9, 1812. The first pupil of the Royal Academy of Music. Studied under Dr. Crotch and Cipriani Potter, 1823—1829. Chairman of the Committee of Management of the R.A.M., 1864—7.

Anthem (à 5 v) "Turn Thee again" (Gresham Prize, 1834).

Anthem (à 5 v) "Rend your hearts" (published in Fawcett's Lyra Ecclesiastica, 1844).

Three short full Anthems, 8vo (Novello).

PYNE, JAMES KENDRICK. Born in London, August

21, 1810. Pupil of the Royal Academy of Music. Organist of S. Marks, Pentonville, 1829; of Bath Abbey, 1839.

Anthem, "Proclaim ye this" (Gresham Prize, 1839).

Jubilate and Nunc Dimittis, folio, 1835

RANDALL, JOHN, Mus.B. Cantab. (1744), Regal Mus.D. (1756). Born c. 1718. Chorister in the Chapel Royal, 1730—1735. Organist of King's College, Cambridge, 1743; of Trinity College, 1777; also of S. Mary's (University) Church, and Pembroke Hall. Succeeded Dr. Greene as Professor of Music, 1755. Died March 18, 1799. Buried in All Saints Church, Cambridge.

READING, JOHN. Born 1677. Chorister in the Chapel Royal under Blow. Organist of Dulwich College, 1700—2. Lay Vicar, and Master of the boys at Lincoln Cathedral, 1703. Organist successively of S. John at Hackney, S. Dunstan in the West, and S. Mary Woolnoth, London. Died 1764.

By subscription: A Book of (five) new Anthems, containing a hundred plates, fairly engraven, with a thorough bass figured for the organ or harpsichord, with proper Retornels, small folio, 1741.

REYNOLDS, JOHN. One of the Gentlemen of the Chapel Royal, 1765—1770. Died at Lambeth, Nov. 1778.

Verse Anthem, "My God, My God, look upon me"

—Page, Vol I.—8vo (Novello).

RICHARDSON, VAUGHAN. Born c. 1670. Chorister in the Chapel Royal. Organist of Winchester Cathedral and College, 1693. Died 1729.

Full Anthem (à 4 v) "O how amiable"—Page, Vol I., 8vo (Novello).

RIMBAULT, EDWARD FRANCIS, F.S.A. (1842), LL.D. Göttingen (1848). Son of S. F. Rimbault, Organist of S. Giles-in-the-Fields. Born in London, June 16, 1816. Died there Sept. 26, 1875. Pupil of Samuel Wesley and Dr. Crotch. For some time organist of Curzon (Episcopal) Chapel, Mayfair, and afterwards (1866-71) of S. Peter's, Vere Street.

Works edited by Dr. Rimbault for Church use:—

Arnold's Cathedral Music, 3 vols, folio, 1843—7.

The Order of Daily Service, as used in the Abbey Church of S. Peter, Westminster, small 4to, 1844.

Tallis' Service, with an Historical Introduction, 8vo, 1846. (*This contains the Preces, Responses, and Litany, only*).

Tallis' Complete Service, folio, 1845.

Cathedral Chants of the XVI., XVII. and XVIII. Centuries, 4to, 1844.

The Order of Morning and Evening Prayer, with the Plain Song in the tenor, folio and 8vo (Novello).

The Handbook for the Parish Choir—a Collection of Chants, Services, Psalm Tunes and Chants, 8vo, c. 1847.

A Collection of Anthems for Voices and Instruments, by Composers of the Madrigalian Era, folio.

Cathedral Services by Tye, Peter Rogers, Creighton, Clark, Hilton, Wise, Kelway, Barrow, Coolidge, Croft, Dean, Nares, and B. Rogers, folio, 1847.

The Order of Chanting the Cathedral Service as published by Edward Lowe, A.D., 1664, small 4to, 1843.

The Booke of Common Prayer with Musical Notes as used in the Chapel Royal of Edward VI., 1550, Compiled by John Marbeck, reprinted in facsimile.

ROBINSON, JOHN. Born 1682. Chorister in the Chapel Royal. Organist of S. Lawrence Jewry, 1710, and of S. Magnus, London Bridge, 1713. Organist of Westminster Abbey, 1727, retaining his previous appointments. Died April 30, 1762. Buried in the North aisle of Westminster Abbey, and in the same grave as Dr. Croft.

ROGERS, BENJAMIN, Mus.B. Cantab. (1658), Mus.D. Oxon. (1669). Born at Windsor, 1614 (baptized June 2). Chorister and afterwards Lay Clerk of S. George's Chapel. Succeeded Randolph Jewett as organist of Christ Church Cathedral, Dublin, 1639—41. Again Lay Clerk of S. George's, 1641—44. Organist of Eton College, 1660; of Magdalen College, Oxford, 1664—1685. Died in New-Inn-Hall Lane, Oxford, June, 1698. Buried on June 21st in the Churchyard of S. Peter-le-Bailey.

SERVICES.

Complete Service in D major—Boyce, Vol I.—8vo (Novello).

Complete Service in E minor—Ouseley.

* *Morning and Evening Service in F*—Ouseley.

Evening Service in A minor—Rimbault—Goss and Turlé.—Cath. Ch. Bk.

ANTHEMS.

Behold how good and joyful (à 4 v)—Cope.

Behold now praise the Lord (à 4 v)—Boyce, Vol II., 8vo (Novello).

How long wilt Thou forget me ? (à 4 v)—Cope.

Lord, who shall dwell ? (à 4 v)—Page, Vol III.—8vo (Novello).

O give thanks (full with verse à 4 v)—Cope.

O pray for the peace (full with verse à 4 v)—Cope—8vo (Novello).

O that the salvation (à 4 v)—Cope.

Praise the Lord, O my soul (à 4 v)—Cope.

Save me, O God (à 4 v)—Cope.

Teach me, O Lord (à 4 v)—Boyce, Vol II.—8vo (Novello).

ROGERS, PETER. Father of the above. Lay Clerk of S. George's, Windsor, 1610 to 1640.

Morning and Evening Verse Service in G—Rimbault.

ROGERS, Sir JOHN LEMAN, Bart. Born April 18, 1780. Eldest son of Sir Frederick Lemman Rogers, Bart., M.P., Recorder of Plymouth. An eminent amateur musician and patron of musical merit. President of the Madrigal Society, 1820—1841. Died at Blachford, Ivy Bridge, Devon, Dec. 10, 1847.

Complete Service in F, folio, 1839.

One Single Chant and six Double Chants published in Goss' Collection, 1841.

Three Psalm Tunes—"Blachford," "Canterbury," and

* The Sanctus, Kyrie, and Credo belonging to this Service, which were not given by Sir F. Ouseley, are in an old MS. Organ Book in my possession.—J. S. B.

"Maidstone"—printed in *Hackett's National Psalmist* (1842).

SHEPHARDE, JOHN. Organist of Magdalene College. Oxford, 1542 to 1547. Died about 1597.

Full Anthem (à 4 v), "I give you a new commandment."—*Par. Ch.*

Full Anthem (à 4 v) "Haste Thee, O God"—*Motett Soc.*

SHIELD WILLIAM. Born at Swallowwell, Durham, 1748. Succeeded Sir William Parsons as Master of the King's Band, 1817. Died Jan. 25, 1829. Buried in the South cloister of Westminster Abbey.

Anthem, "Behold how good and pleasant."

Anthem, "When I was a child." (Both printed in *Pettet's Sacred Music*, 1825).

SKEATS, HIGHMORE (SENIOR). Succeeded Richard Langdon as organist of Ely Cathedral, 1778. Succeeded Samuel Porter as organist of Canterbury Cathedral, 1804. Died 1831.

Metrical Anthem, "Thou Lord, by strictest search" (published in *Bunnett's "Sacred Harmony"* (folio, 1865).

Ditto, "The righteous souls that take their flight" (published in *Dr. Longhurst's Short Anthems*).

Metrical Anthem, "O render thanks to God" (à 4 v).

Ditto "O praise ye the Lord" (à 4 v).

Ditto "Praise the Lord enthroned on high" (à 4 v).

Ditto "Ye Saints and Servants of the Lord" (à 4 v).

Ditto "My soul inspired" (à 4 v).

Ditto "How just and merciful" (à 4 v).

All published in Rev. J. Powell Metcalf's *Metrical Anthems* (8vo, Novello).

There is a complete service by Highmore Skeats, senior, in the key of C (triple time) in the MS. choir books of S. George's Chapel, Windsor, and of Canterbury Cathedral. At the latter place there is also an Evening Service in the key of F A.

Cathedral Music, composed by the late John Stephens, Doctor in Music, organist of the Cathedral at Salis-*

* From 1746 to 1781.—J. S. B.

bury, carefully corrected and now first published by Highmore Skeats, organist of the Metropolitan Church of Canterbury, folio, 1805.

SKEATS, HIGHMORE (JUN.) Born 1787. Succeeded his father as organist of Ely Cathedral, 1804. Succeeded C. F. Horn as organist of S. George's Chapel, Windsor, 1830. Died Feb. 24, 1835. Buried in the Cloisters at Windsor.

SLATTER, REV. GEORGE MAXIMILIAN, B.D. Cantab. (1827), D.D. (1850). Born 1790. Chorister in Magdalen College, Oxford. Priest Vicar and Sub-Treasurer of Exeter Cathedral, 1817. Rector of West Anstey, Devon, 1819. Died 1868.

*Ten Collects (as Anthems), a Collection of Chants, and a Sanctus and Kyrie Eleison for 4 voices, folio, c. 1825. Cathedral Music, folio, 1855, containing :—
Morning and Evening Service in F.
Morning and Evening Service in G.
Three Anthems.
Three Psalm Tunes.
Eight Single and Double Chants.*

SMART, SIR GEORGE THOMAS, KNT. Born in London, May 10, 1776. Chorister in the Chapel Royal, 1786. Received Knighthood from the Duke of Richmond when Lord Lieutenant of Ireland, 1811. Organist of the Chapel Royal, 1822. Composer to the same 1838. Died in Bedford Square, Feb. 23, 1867. Buried in the Catacombs at Kensal Green. There is a tablet to his memory in the church of S. Giles-in-the-Fields.

*A Collection of Sacred Music, respectfully dedicated by express permission to Her Most Gracious Majesty Queen Victoria, 1 vol, folio, 1860, containing :—
Morning and Evening Service in A.
Morning and Evening Service in D.
Sanctus and Kyrie in D (for the Queen's Coronation, 1838).
Kyrie (adapted from Beethoven).
Five Anthems.
Five Single, and fifteen Double Chants.*

SMART, HENRY. Born in London, Oct. 26, 1813. Pupil of W. H. Kearns. Organist of Blackburn Parish Church, 1831—1838; of S. Philip's, Regent Street, 1839; of S. Luke's, Old Street, 1844; of S. Pancras, Euston Road, 1865. Died at King Henry's Road, N.W., July 6, 1879.

SERVICES.

In B flat. Evening Service (composed for the Festival of the Sons of the Clergy at S. Paul's, May, 1870), 8vo, and folio (Novello).

In F. Complete Service (dedicated to Sir John Goss, 1868), folio and 8vo (Novello).

In G. Evening Service (composed, 1850), folio, (Addison & Co).

In G. Complete Service (composed, 1871), 8vo (Metzler).

ANTHEMS.

*Be glad, O ye righteous. } published in No-
O God the King of Glory. } vello's Series of
The Lord hath done great things. } Octavo Anthems.
The Angel Gabriel. } published in The Musical
The Lord is my strength. } Times (Novello).*

Sing to the Lord (Anthem for the Festival of the London Church Choir Association at S. Paul's, Oct. 26, 1876)—8vo (Novello).

Lord, Thou hast been our Refuge (composed for the same Festival, Nov. 24, 1878), 8vo (Metzler).

*Grant, we beseech Thee. } published in "The Choralist"
O be joyful in God. } (Boosey & Co).*

The Lord is my Shepherd. 8vo (Nisbet, Berners Street).

I saw an Angel fly (Anthem for the Tercentenary Commemoration of the Reformation), folio (Chappell 1835). Dedicated to Archbishop Howley.

SMITH, JOHN STAFFORD. Son of Martin Smith, organist of Gloucester Cathedral. Born at Gloucester, 1750. Gentleman of the Chapel Royal, 1784; Lay Vicar of S. Peter's, Westminster, 1794; Organist of the Chapel Royal, 1802; Master of the Children and Lutenist, 1805—1817. Died Sept. 21, 1836. Buried in the churchyard of S. Luke's, Chelsea.

Twenty-one Anthems, composed for the Choir Service of the Church of England, folio, 1793. Dedicated to Archbp. Moore.

Twelve Chants, composed for the Use of the Choirs of the Church of England, oblong 4to. Dedicated to the Rev. W. Holmes, Sub-dean of the Chapel Royal, Minor Canon of S. Paul's and Rector of Cripplegate.

SMITH, JOHN, Mus.D. (?) Dublin (1827). Born at Cambridge, 1795. Stipendiary choirman in Christ Church Cathedral, Dublin, 1815. Vicar Choral of S. Patrick's Cathedral, 1816. Organist of the Chapel of Dublin Castle, 1833—35. Professor of Music in the University of Dublin, 1847. Composer of the State Music for Ireland. Died at Black Rock, near Dublin, Nov. 12, 1861.

Cathedral Music, dedicated to King William IV. and Queen Adelaide, folio, 1837, containing: -

Morning and Evening Services in B flat.

Communion Service in C.

Veni Creator Spiritus.

Twelve Double Chants.

STANFORD, CHARLES VILLIERS, Mus.D., M.A., Cantab. Born in Dublin, Sept. 30, 1852. Pupil of Arthur O'Leary and Sir Robert Stewart; also of Reinecke at Leipsic and Kiel at Berlin. Succeeded J. L. Hopkins as organist of Trinity College, Cambridge, 1873, and Sir G. A. Macfarren as Professor of Music in the University, 1887.

An Evening Service in A, two Complete Services in F and B flat, and six Anthems by Professor Stanford, are published by Novello & Co.

STANLEY, JOHN, Mus.B., Oxon. (July 19, 1729). Born Jan. 17, 1713. Pupil of John Reading and Dr. Greene. Organist of Allhallows, Bread Street, 1724; of S. Andrew's, Holborn, 1726; of the Temple Church, 1734. Master of the King's Band, 1779. Died May 19, 1786. Buried in the new graveyard of S. Andrew's, Holborn, Gray's Inn Road.

STEGGALL, CHARLES, Mus.B. and Mus.D. by accumu-

lation, Cantab. (1852). Born in London, June 3, 1826. Pupil of the R.A.M. Studied under Sterndale Bennett. Organist of Christ Church; Maida Hill, 1847. Professor at the R.A.M., 1851. Organist of Christ Church, Lancaster Gate, 1855; of Lincoln's Inn Chapel, 1864.

Two Complete Services in F and G. two Evening Services in C, and Eleven Anthems by Dr. Steggall are published by Novello & Co.

STEVENS, RICHARD JOHN SAMUEL. Born in London, 1753. Chorister in S. Paul's Cathedral. Organist of the Charterhouse and the Temple Church in succession to John Jones, 1796. Succeeded Dr. Aylward as Professor of Music at Gresham College, 1801. Died at Peckham, Sept. 23, 1837.

STEVENSON, SIR JOHN ANDREW, KNT., Mus.D., Dublin (1791). Born in Dublin, 1762. Chorister in Christ Church Cathedral, 1771—1775, in S. Patrick's, 1775—1780; Stipendiary in Christ Church, 1781. Vicar Choral of S. Patrick's, 1783; of Christ Church, 1800. Received knighthood, 1803. Died at Headfort, Co. Meath, Sept. 14, 1833. Buried in the Lambart Vault, Painstown Church.

Cathedral Music, 2 vols, folio, 1825. Dedicated to King George IV., containing:—
Complete Service in C (The "Short Service").
Morning and Communion Service in F.
Communion Service in E flat.
Two Evening Services in E flat.
Morning Service in C (The "Royal Service").
Twelve Double Chants.
Twelve Verse Anthems.

STEWART, SIR ROBERT PRESCOTT, Knt., Mus.D. Dublin (1851). Son of Mr. Charles Frederick Stewart, Librarian of the King's Inns, Dublin. Born in Dublin, Dec. 16, 1825. Chorister in Christ Church Cathedral, 1833—1840; organist of Christ Church, 1844; of the Chapel of Trinity College, 1844; organist of S. Patrick's Cathedral, 1852; Vicar Choral of S. Patrick's 1861; Professor of Music in the University, 1861. Received knighthood, 1872.

A Morning and Evening Service in E flat (for a double choir), a complete Service in G, and four Anthems by Sir R. P. Stewart are published by Novello.

STONARD, WILLIAM, Mus.D., Oxon. (1608). Organist of Christ Church Cathedral, Oxford. Died 1630.

Evening Service in C—Motett Soc., Vol II.

STROUD, CHARLES. Born 1705. One of the Children of the Chapel Royal, pupil of Dr. Croft, and deputy organist of the Chapel Royal, Whitehall. Died April 26, 1726.

Anthem (à 4 v) "Hear my prayer"—Page, Vol I—8vo (Novello).

SULLIVAN, SIR ARTHUR SEYMOUR. Knt., Mus.D., Cantab, *honoris causâ* (1876), *ad eundem*, Oxon. 1879, Born in London, May 12, 1842. Chorister in the Chapel Royal under Rev. Thomas Helmore, 1854—1857. Pupil of Sir John Goss and Sir W. Sterndale Benne't; also of Hauptmann and Moscheles at Leipsic, 1858—1861. Organist of S. Michael's, Chester Square, and subsequently, till 1871, of S. Peter's, Cranley Gardens. Principal of the National Training School of Music, 1876—1881. Received Knighthood, May 15, 1883.

A Morning Service in D, and twelve Anthems by Sir Arthur Sullivan are published by Novello & Co.

TALLIS, THOMAS. Born c. 1520. Chorister of S. Paul's and the Chapel Royal. Gentleman of the Chapels Royal. Sometime organist of Waltham Abbey till 1540. Died at Greenwich, Nov. 23, 1585.

Complete Service in the Dorian Mode, with Preces, Responses, and Litany. Barnard—Boyce, Vol I.—Oliphant—Bishop—Rimbault.

Three Sets of Preces with Psalms—Barnard.

ANTHEMS.

All people that on earth do dwell (à 4 v)—Arnold, Vol I.—8vo (Novello).

Blessed are those (à 5 v)—Motett Soc.

Blessed be Thy Name (à 5 v)—Barnard.
Come, Holy Ghost (à 4 v)—Par. Ch.—8vo (Novello).
Great and marvellous (à 5 v)—Motett Soc.
Hear the voice and prayer (à 4 v)—Arnold, Vol III.
I call and cry (à 5 v)—Barnard—Boyce, Vol II.
If ye love Me (à 4 v)—Motett Soc.—8vo (Novello).
O Lord, give Thy Holy Spirit (à 4 v)—Barnard.

TRAVERS, JOHN. Born 1706. Chorister in S. George's Chapel, Windsor. Pupil of Greene and Pepusch. Organist of S. Paul's, Covent Garden, 1725, and of Fulham Parish Church. Organist of the Chapel Royal, 1737. Died 1758.

Complete Service in F—Arnold, Vol II.—Cath. Ch. Bk.—8vo (Novello).
Verse Anthem, "Ascribe unto the Lord"—Arnold, Vol III.—8vo (Novello).
Full Anthem, "Ponder my words"—Arnold, Vol III.
Full Anthem (à 4 v) "*Keep, we beseech Thee*"—Page, Vol II.
Te Deum Laudamus in D—Arnold, Vol II.

TUCKER, REV. WILLIAM. Gentleman of the Chapel Royal, and Junior Priest at the Coronation of King Charles II. ; Minor Canon and Precentor of Westminster Abbey. Died Feb. 28, 1678.

Full Anthem (à 5 v), "*O give thanks*"—Cath. Mag. 8vo (Novello).

TURPIN, EDMUND HART, Mus.D. Cantuar., F.C.O. Born at Nottingham, May 4, 1835. Pupil of C. Noble, Hullah, and Pauer. Organist of S. Barnabas (R. C.) Cathedral, Nottingham, 1850; of S. George's, Bloomsbury, 1869; of S. Bride's, Fleet Street. 1887. Secretary of the College of Organists. Musical Examiner for the College of Preceptors. Professor at Trinity College, London, &c., &c.

TURLE, JAMES. Born at Somerton, March 5, 1802. Chorister in Wells Cathedral, 1810—1813. Organist of Christ Church, Blackfriars, 1819—1829; of S. James', Bermondsey, 1829—1831. Deputy Organist of West.

X

minster Abbey, 1819—1831. Full organist, 1831—1875. Died at Westminster, June 28, 1882. Buried in Norwood Cemetery.

Complete Service in D, folio and 8vo (Novello). Dedicated to Dr. Turlton, Dean of Westminster (1842) and afterwards (1845—1864) Bishop of Ely.

Morning and Evening Chant Service in E flat, 8vo (Novello).

ANTHEMS.

Almighty and Most Merciful God (full à 4 v) dedicated to Sir F. L. Rogers, folio (Novello).

Hear my crying (Verse à 3 v), folio (Novello).

The Lord that made Heaven } full à 4 v (Novello).

This is the day.

Father of Life (à 4 v), Marriage Chorale, 8vo (Novello).

Seven Single, and Twenty-four Double Chants, Composed for the Use of the Choral Service of Westminster Abbey, 8vo, 1855.

The Westminster Abbey Chant Book, 12mo, 1855.

Services, Ancient and Modern, edited in conjunction with John Goss, 2 vols, folio, 1848.

TYE, CHRISTOPHER, Mus.B., Cantab. (1536), Mus.D., Cantab. (1545), *ad eundem*, Oxon. (1548). Born in Westminster, c. 1508. Chorister in the Chapel Royal. Organist of Ely Cathedral, 1541—1562. Was in holy orders, holding in succession the rectories of Little Wilbraham, Newton and Doddington-cum-March in the diocese of Ely. Died c. 1580.

Evening Service in G minor—Rimbault.

ANTHEMS.

God be merciful (à 4 v)—Barnard.

I lift my heart (à 5 v)—Barnard.

I will exalt Thee (à 4 v)—Barnard.—Boyce, Vol II.

O come ye servants (à 4 v)—8vo (Novello).

WALMISLEY, THOMAS ATTWOOD, Mus.B., Cantab. 1833), B.A. (1838), M.A. (1841), Mus.D. (1846), Son of

Thomas Forbes Walmisley and godson and pupil of Thomas Attwood. Born Jan. 21, 1814. Organist of Croydon Parish Church, 1830; of Trinity and S. John's Colleges, Cambridge, in succession to Samuel Matthews, 1833. Professor of Music in the University, 1836. Died at Caroline Place, Hastings, Jan. 17, 1856. Buried in Fairlight Churchyard.†

Cathedral Music, dedicated to the Prince Consort, edited by his affectionate father, Thomas Forbes Walmisley, folio, 1857, containing:—

Complete Service in D (1843).

Complete Service in F (1839).

Morning and Evening Service in C.

Morning Service in B flat (1834).

Evening Service in D minor (1855).

Two Settings of the Sanctus.

Ten Anthems.

MISCELLANEOUS CHURCH COMPOSITIONS.

* *Evening Service in B flat for Double Choir* (1845), folio (Novello).

Full Anthem (à 4 v), "From all that dwell" (published in Hackett's *Nat. Psalmist*, 1842).

* "Remember, O Lord" (*Dublin Prize Anthem*, 1836), folio (Novello).

"Hail! Gladdening Light" (à 5 v), published in *Hulak's Vocal Scores*, 1846.

"Praise the Lord" (Canon 4 in 2), ditto.

Sixteen original Double Chants, published in the Cambridge Collection of Chants (edited by T. A. Walmisley), 8vo, 1847.

Four Single Chants, published in Monk and Ouseley's Anglican Psalter Chants.

Sanctus in D, published in Lyra Ecclesiastica, (1844).

* These compositions have been included in the later editions of Walmisley's *Cathedral Music*.

† It is gratifying to observe that a mural brass to the memory of Professor Walmisley has, in the most appropriate manner, been placed in the ante-chapel of Trinity College, Cambridge. Engraved thereon are the last four bars of the expressive quartet to the words, "The snare is broken, and we are delivered," from the composer's truly grand anthem, "If the Lord Himself."

WALMSLEY, THOMAS FORBES. Son of William Walmsley, Clerk of the Papers to the House of Lords. Father of T. A. Walmsley. Born in London, 1783. Chorister in Westminster Abbey. Pupil of Attwood. Succeeded Robert Cooke in 1814 as organist of S. Martin-in-the-Fields. Died July 23, 1866.

Six Anthems and a Short Morning and Evening Service in C, folio, c. 1848.

Three Canons forming an Anthem, folio, (Cramer), 1851.

Full Anthem (à 4 v), "O God the Protector," published in Pettet's Sacred Music, folio, 1825.

WANLESS, THOMAS, Mus.B., Cantab. (1690). Organist of York Minster in 1700.

Composer of the Litany in C Minor, used in the cycle of five, at Lichfield Cathedral.

WARDE, JOHN. Born c. 1580. Died c. 1640.

Evening Service in G minor—Barnard.

WEEKES, THOMAS, Mus.B., Oxon. (1602). Born 1578. Organist of Chichester Cathedral, 1608. Died c. 1640.

Anthem, "O Lord, grant the King."—Barnard.

WESLEY, SAMUEL. Son of the Rev. Charles Wesley, and nephew of the Rev. John Wesley. Born at Bristol, Feb. 24, 1766. Eminent as an organist and composer. For some time organist of Camden Town Parish Church, the organ of which was built by Gray under his direction in 1824. Died in London, Oct. 11, 1837. Buried in the graveyard of S. Mary-le-bone.

Morning and Evening Service in F, respectfully dedicated to all choirs, folio, 1824. Cath. Ch. Book, 8vo (Novello), edited by Dr. G. C. Martin.

Anthem, "I said I will take heed"—Page, Vol II.

Ditto, "Thou, O God art praised," (published in Pettet's Sacred Music, folio, 1825)—8vo (Novello).

WESLEY, CHARLES. Brother of the above. Born 1757. Died 1834.

Anthem, "My soul hath patiently"—Page, Vol II.

Ditto, "O worship the Lord" (Weekes' Collegiate Series).

WESLEY, SAMUEL SEBASTIAN. (Son of Samuel Wesley), Mus.B. and D., Oxon. 1839. Born in London, Aug. 14, 1810. Chorister in the Chapel Royal. Organist of S. James', Hampstead Road, 1819; soon after of S. Giles, Camberwell; of S. John's, Waterloo Road, 1828; of Hampton Parish Church, 1831. Succeeded Dr. Clarke-Whitfield as organist of Hereford Cathedral, 1833, and James Paddon as organist of Exeter Cathedral, 1835. Organist of the Parish Church, Leeds, 1842; of Winchester Cathedral and College in succession to Dr. Chard, 1849; of Gloucester Cathedral in succession to John Amott, 1865. Died at Gloucester, April 19, 1876. Buried in the Old Cemetery at Exeter.

Complete Service in E, folio (Novello), 1845.

Complete Service in F, folio and 8vo (Novello), 1869.

Chant Services in F and G.

Gloria in Excelsis in C.

Twelve Anthems, folio, 1853. Dedicated to Dr. Garnier, Dean of Winchester.

Nine Anthems (published separately by Novello).

Four Anthems (published separately by Weekes).

The Psalter Pointed, with Chants, 8vo (1843).

The European Psalmist (edited) oblong 4to.

WELDON, JOHN. Born at Chichester c. 1680. Organist of New College, Oxford. Gentleman of the Chapel Royal, 1701. Organist of the same, 1708. Composer, 1715. Organist of S. Bride's, Fleet Street, and S. Martin-in-the-Fields, 1726. Died May 7, 1736. Buried in S. Paul's churchyard, Covent Garden.

Sanctus and Gloria in Excelsis in E flat (published in The Choir, 1864).

ANTHEMS.

Hear my crying (verse à 6 v)—Boyce, Vol II.

In Thee, O Lord (verse à 2 v)—Boyce, Vol II.

I will lift up mine eyes (solo)—Page, Vol I.

O praise God in His holiness (full à 4 v)—Par. Ch.

O praise the Lord (full à 4 v)—Par. Ch.

O God, Thou hast cast us out (solo)—Arnold, Vol I.

Who can tell how oft (à 7 v)—Arnold, Vol II.

Divine Harmony, or Six Select Anthems for a Voice alone composed on several occasions by Mr. John Weldon, organist of his Majesty's Chapel Royal and there perform'd by the late famous Mr. Richard Elford. Small folio (Walsh) c. 1720.

WESTMORELAND, EARL OF (John Fane, D.C.L.) and Baron Burghursh. Born Feb. 3, 1784. Succeeded his father as eleventh Earl, 1841. Married, June 26, 1811, Priscilla Anne, daughter of the Rt. Hon. Wm. Wellesley-Pole, third Earl of Mornington. Died at Apethorpe House, Northants, Oct. 16, 1859.

Morning, Cathedral Service in F, folio (Lonsdale), 1841.

Anthem "On the third Day in the Morning," folio, 1841. Both these were composed when Lord Burghursh.

WILLIAMS, GEORGE EBENEZER. Born at Clerkenwell, Aug. 30, 1783. Chorister of S. Paul's Cathedral under R. Hudson and R. Bellamy. Organist of the Chapel of the Philanthropic Society, S. George's Road, 1805. Succeeded Robert Cooke as Organist and Master of the Choristers of Westminster Abbey, 1814. Died April 17, 1819. Buried in the South Cloister of Westminster Abbey.*

WISE, MICHAEL. Born at Salisbury, 1638. Chorister in the Chapel Royal. Organist of Salisbury Cathedral, 1668. Gentleman of the Chapel Royal, 1675. Almoner and Master of the Boys at S. Paul's, Jan. 27, 1686.†

* A curious and very scarce little book is in my possession entitled *Sixty Chants, Single and Double, also Twelve Sanctuses in Score, composed by the Choirsters of S. Paul's Cathedral. Published at Messrs. Thompson's S. Paul's Church Yard, &c. Oblong 4to. 1795, Price 5s.* The collection contains compositions by G. E. Williams, T. Stikeman, W. Stikeman, W. Heather, J. C. Clifton, W. Wilson, C. Stokes and J. Suett. These eight boys were all pupils of Richard Bellamy, the then Almoner.—J. S. B.

† Michael Wise's connexion with S. Paul's as Almoner was of but short duration. He was not an unpleasant man by all accounts, but unfortunately given to ungovernable fits of passion from his childhood. He was much favoured by Charles II., and one of his privileges was that of playing upon

Died at Salisbury, Aug. 1687. Buried in the Cathedral, near the great West door.

Evening Service in E flat—Rimbault.

ANTHEMS.

Awake, put on thy strength (Verse à 3 v)—Boyce Vol II.—8vo (Novello).

Awake, up, my glory (Verse à 3 v)—Boyce, Vol III., 8vo (Novello).

Blessed is he that considereth (Verse à 3 v)—Boyce, Vol III.

I will sing a new song (Verse à 3 v), published in Langydon's Divine Harmony, 1774.

Prepare ye the way of the Lord (Verse à 4 v)—Boyce, Vol II.—8vo (Novello).

The ways of Sion do mourn (Verse à 2 v)—Boyce, Vol III.

* *Thy beauty, O Israel (Verse à 3 v)—Boyce, Vol III.*

the organ of any church the king attended. It appears that upon one occasion Wise, thinking the Sermon somewhat long and dry, struck up a voluntary of his own in the middle of it, thereby incurring his Majesty's displeasure. This story may or may not be true, but it is certain that upon the death of Charles II. he was under a suspension from his duties at the Chapel Royal, and, at the Coronation of James II., one Edward Morton officiated in his place (See *The Cheque Book of the Chapel Royal*, pp. 129, 218). Wise's unhappy temper cost him his life. Being at Salisbury in August 1687, he had a quarrel with his wife one night upon some trifling matter, and, in a paroxysm of rage, rushed from his house. The watchman met him while he was yet boiling with passion, and commanded him to stand, and give an account of himself. Instead of this he struck the guardian of the night to the ground, who, in return aimed a blow at his assailant with his bill, which broke his skull, "of the consequence whereof he died."

It is to be lamented that the published works of this pathetic and expressive Church composer are so few. There is a Morning and Evening Service in D minor, contained in the large collection of Church music transcribed in score by Dr. Tudway for the Earl of Harley, and now in the British Museum. At Christ Church Cathedral, Dublin, there is a complete Morning, Communion and Evening Service in E flat, while in the large and valuable Manuscript music library at Ely Cathedral there are preserved a *Gloria in Excelsis*, and sixteen Anthems, including the six published by Boyce. (See *Catalogue of Ancient Choral Services and Anthems preserved among the MSS. scores and part-books in the Cathedral Church of Ely* by Rev. W. B. Dickson, M.A. Precentor, 8vo, Cambridge 1861). In the choir-books of Salisbury Cathedral there is a setting of the Easter Anthem "Christ being raised from the dead." This was at one time always performed instead of *Vénite* at Salisbury Cathedral on Easter Day, for which occasion Wise expressly composed it.

* The second part of this anthem (pp. 905—907 in Boyce's score) is said to have been composed by Dean Aldrich on hearing of the untimely death of his friend, Michael Wise.

272 THE ORGANISTS OF S. PAUL'S CATHEDRAL.

WOOD, DAVID. Organist of Ely Cathedral, 1771. Afterwards a Gentleman of the Chapel Royal, and one of the deputies at S. Paul's.

Anthem, "Lord of all power and might."—Page, Vol II.

WOODWARD, RICHARD, Mus.B., Dublin (1768), Mus.D. (1771). Born in Dublin, c. 1744. Succeeded George Walsh as organist of Christ Church Cathedral, 1765; Vicar Choral of S. Patrick's, 1772, and Master of the Choristers of both Cathedrals. Died in Dublin, Nov. 22, 1777. Buried in Christ Church Cathedral.

Cathedral Music, consisting of one Compleat Service (in B flat), Seven Anthems, several Chants, and Veni Creator Spiritus; in Score; for 1, 2, 3, 4, 5, and 6 voices (Opera Terza), folio, 1771.



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